The outer walls are composed of large and heavy slabs which are all well dressed and set one on another without using mortar. The pillars are all short ones of the usual Vijayanagar type with the cubical, eight-sided and sixteen-sided mouldings. On the cubical mouldings are carved the relievo figures of Gaṇēśa, etc. On the lintel of the navaraṅga doorway is carved a Gaja-Lakshmī group. In front of the porch there is a balipīṭha.

To the north-west of the temple there is a small Pārvatī shrine.

SHIMOGA DISTRICT.

Anandapura.

Village Andhasura.

The older name of the place is Anantapuram. About three miles to the south-east of the village there is an insignificant hamlet called Andhāsura which appears to have been an important place during the 8th century A.D. and an agrahāra town during the late Chālukya times. (*See* M.A.R. 1911, p. 41).

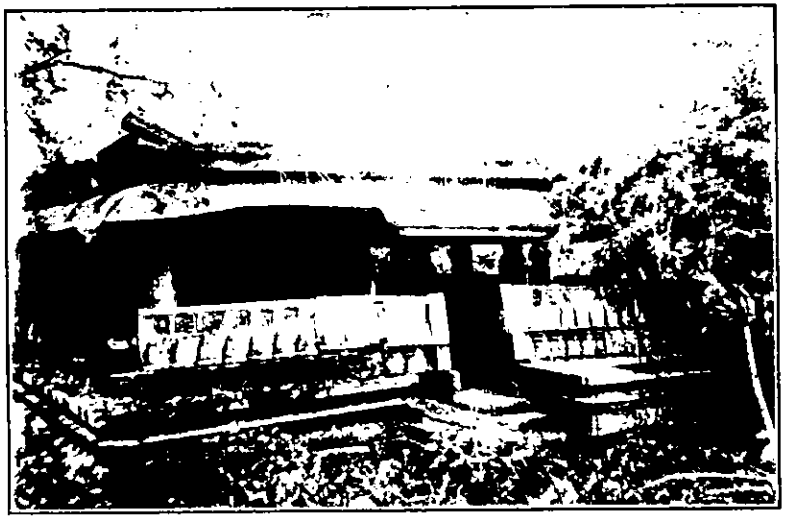
Pond of Mahanti Matha.

About two miles to the north-east of Ānandapura is a large pond (256′ × 226′) which is said to belong to the Mahanti Matha. A story is narrated that this pond was built by Śivappa Nāyaka of the Keḷadi dynasty for purposes of his recreation and that his concubine lived here. But the situation of the pond in front of a *gaddige* and the existence of a Basava shrine on an island in the middle of the pond suggest that a certain Vīraśaiva saint lived here during the 17th century. The pond is said to have been till recently fed by a tank situated about a mile and half to the north. The channel which is said to have conveyed the water from the tank is reported to have now become silted up. To the north of the pond there is a bull carved out of stone with its mouth open and it is said that water used to flow through the mouth of this bull into the pond. To the south of the pond is a sluice through which water is said to have been conveyed by means of a channel to irrigate the wet lands of Mallandūr.

The island in the middle of the pond is connected with the western bank of the pond by a stone-built causeway. Facing the Basava shrine stand on the western bank of the pond two huge stone elephants which are well carved and caparisoned.

Basava shrine.

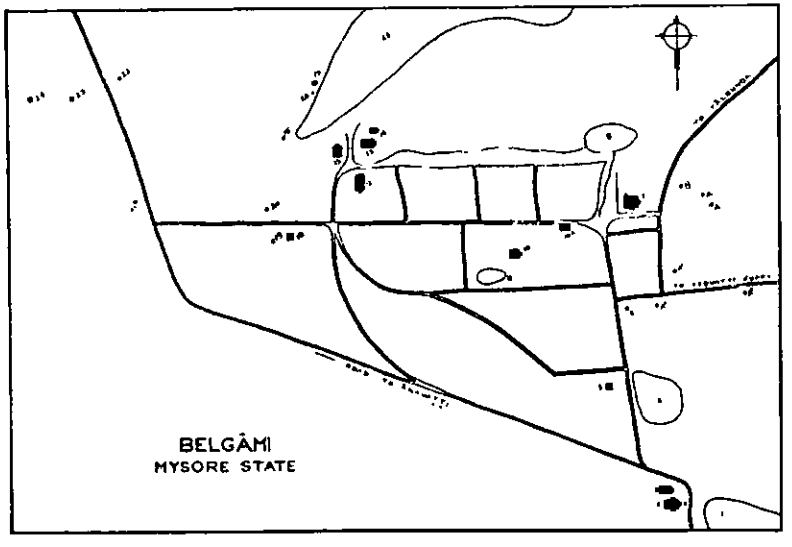
The Basava shrine on the island consists of a single square shrine whose outer walls are built of brick and mortar on a stone-built basement. The shrine faces west and its doorway is designed like a Moslem arch with brick and mortar scroll work on either side. The figures of parrot are freely used for purposes of ornamentation. The cell is surmounted by a stepped pyramidal tower consisting of three tiers with indented



1. ISVARA TEMPLE, HOSAGUNDA (p. 73).

2 ELEPHANTS IN FRONT OF GAUTAMESVARA TEMPLE, GAUJA (p. 76).

3. CHANDRASILA IN FRONT OF GAUTAMESVARA TEMPLE, GAUJA (p. 76).



4. (p. 78).

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PLATE VIII

corners. A rudely shaped lotus bud terminates the tower. On the northern basement of the temple there is a sōmasūtra shaped like a hanging plantain bud. The bull inside the shrine is rudely carved of stone.

The island on which the shrine is built rises in three tiers and is built of large blocks of *jambiṭṭige* or laterite which is found in large quantities in the locality. The sides of the pond are also built of such blocks while stone steps are used sparingly.

OTHER TEMPLES IN THE VILLAGE.

Inside the village of Ānandapura there are three modern temples built for enshrining the rude images of a liṅga, Hanumān, and Raṅganātha. The god Raṅganātha is actually Kōdaṇḍa-Rāma. It is a very rude image belonging to about the 17th century. It is four-handed holding arrow, chakra, śaṅkha and bow. The limbs of the images are out of all proportion and the god wears whiskers like Bēṭerāya. In the compound of the Raṅganātha temple there are smaller relievo images of Garuḍa, Kōdaṇḍa-Rāma, a two-handed goddess attended by cows, and Vīrāñjanēya. The last image wears a long śikhā standing on end and terminating in a loop. The temples are all architecturally unimportant.

Hosagunda.

Situation.

Hosagunda is a village situated amidst thick jungle at a distance of about eight miles to the north-west of Ānandapura. During the 12th and 13th centuries, the place was the capital of the Śāntara chiefs and must have been a prosperous town with a fort all round and several temples inside. Of these temples two at least are known: one of them is the soap-stone temple of Īśvara and the other is an insignificant temple of Kañchi-Kālammā.

ĪŚVARA TEMPLE.

Outside view.

The Īśvara temple is a good monument built in the Nāḍkalasi style (Pl. VIII, 1). It consists of a garbhagṛiha surrounded by an inner pradakshiṇā and of a large and well-worked mukhamaṇṭapa with stone benches and railings on the east, south and north sides. The structure is raised on a basement consisting of four cornices running uniformly all round. These cornices are all plain. The outer walls are built of plain slabs placed edgewise one on another. A plain cornice runs in the middle of the walls. The eaves which are 'S'-shaped ran originally all round the temple. The under-surface of the eaves is worked in imitation of wooden rafters. It is not known if there had been originally a tower above the garbhagṛiha.

Mukhamantapa.

The best part of the temple is its mukhamaṇṭapa which is entered by flights of steps on the east, south and north. The railings of the stone benches have been carved with turret-bearing pilasters and a frieze of sculptures in the panels between double columns. Among the sculptures many are obscene. On the northern panels are found the figures of the Ashṭa-Dikpālakas. On the south-western panels occur the figures of dancing Gaṇēśa, a yati riding on makara and holding a disc in his right hand, a two-handed figure with a masked face also holding a disc in his right hand, Lakshmaṇa (?) holding a woman's (? Śūrpanakhī's) tuft and in the attitude of striking, Kōdanḍa-Rāma with Sītā, etc.

Inside the mukhamaṇṭapa the pillars on the benches are mostly sixteen-fluted, the flutes being boldly carved. The north-east and south-east pillars, however, are cylindrical. In the centre of the mukhamaṇṭapa there are six pillars which are bell-shaped and lathe-turned and well ornamented with the chain, the rope, medallion, scroll and other designs. These pillars are set up on an oblong platform. Among the ceilings of the mukhamaṇṭapa there are ten in the outer row and two in the middle. The ceilings of the outer row are mostly of one type carved in the middle with a large padma inset in an ornamental square band. Each of the two central ceilings is divided into nine panels in each of which is carved a padma with a pendant in the middle panel.

Inner pradakshina.

The doorway leading to the inner pradakshiṇā bears a well-carved lintel and has perforated screens on either side. Against the southern wall of the pradakshiṇā is set up a Saptamātṛika panel. The doorway of the main cell has on its lintel the figure of Sarasvatī holding in her four hands rosary, aṅkuśa, pāśa and book.

Main cell.

The main cell is empty. Part of a pedestal is kept against the west wall of the cell. The west wall has a middle cornice band. The ceilings of the inner pradakshiṇā are all plain.

Immediately to the north-east of the Iśvara temple is a smaller shrine with a stone-stepped pyramidal tower above it. The outer walls of the shrine are plain, and inside the shrine there is no image.

Mallandur.

Viragals, etc.

Near the Dēvarakere tank belonging to Mallandūr, a village about 2 miles on the way from Ānandapura to Gauja, there are found a few māstikals of which one contains the large figure of a mahāsati with her right hand raised up and her left holding what appears to be a kamaṇḍalu. In the right field of the sculpture is inscribed an inscription in Kannaḍa characters of about the 10th century A.D. A little distance to the south-south-west of the *sati* stone is a mon-ocelled shrine built of laterite

blocks dedicated to a god locally called Rāmanāthadēvar but containing a liṅga about 2½′ high including the pedestal on which it is set up. In front of the temple there are a fragmentary Saptamātṛikā panel and two vīragals of which one is published in the Epigraphia Carnatica, Shimoga District, as Sagar No. 119. In the neighbourhood of the *sati* stone mentioned above are also found several vīragals and more *sati* stones bearing characters of about the 13th century A.D. Among them there is also an inscription of the Rāshṭrakūṭa period.

Gauja.

The village of Gauja is situated at a distance of about five miles to the north-east of Ānandapura. It appears to have been an ancient agrahāra town, though it is now an insignificant place. Very near the village there are several temples of later days.

Modern structures.

The Durgā temple is a modern structure in an open field and contains in its main cell the head of a wooden image which is worshipped as Māramma. In another open field to the east of the Durgā temple is a māstikal with illegible characters of the 14th century. The Nāgara temple nearby is also a modern structure built of laterite blocks and containing a soap-stone relievo figure of a five-hooded serpent. At a little distance to the east of this temple there are four vīragals containing inscriptions (*see* M.A.R. 1930, pp. 228 ff.). To the north of the vīragals is a dilapidated structure of laterite blocks containing a small relievo figure, about 2½′ high, of a four-handed Janārdana on a Garuḍa pedestal. The image is very rude and may belong to about the 18th century. About 20 yards to the north of the Janārdana temple is a mono-celled temple, also built of laterite blocks, enshrining an image of Vīrabhadra, about 2½′ high, holding in its four hands sword, arrow, bow and shield. The image is very ugly and is perhaps of the 18th century. Above the cell there is a stepped pyramidal tower.

Stucco images.

At a distance of about 50 yards to the north-west of the Vīrabhadra temple is situated a tiled structure of recent times dedicated to the goddess Banaśankarī. In the principal cell of this structure are seated three colossal stucco images of female deities painted over in different colours. The first goddess from the left is two-handed, the right being in abhaya with chin-mudrā and the left disposed palm upwards with the fingers closed. The middle deity is also two-handed with abhaya and dāna. But the third goddess is four-handed holding a sword, (blank), aṅkuśa and bowl. This deity only has canine teeth. All the three images are said to be very old, though the structure is of recent days. We may ascribe the images to about the 17th century and compare them with the stucco image in Settigere (*see* M.A.R. 1936, pp. 18–19) near Bēlūr. Each of these images is

about 6′ high. To the right of the platform on which the images are seated is a soap-stone image of Gaṇēśa which appears to be of the 14th century. In the compound of the temple are two māsti stones of about the 14th century.

GAUTAMĒŚVARA TEMPLE.

About half a mile to the east of the Banaśaṅkarī temple, we come across a large pond, about 100′ by 150′, with steps built of laterite blocks.

Rashtrakuta structure. To the north of the pond is situated the Gautamēśvara temple which appears to be a very old structure of the Rāshṭrakūṭa period judging from the plan of the temple, the huge liṅga in the cell, the two vigorous elephants at some distance to the east of the temple and the several inscriptions to the south-east of the temple.

As it is, the temple consists of the main cell only which is built of laterite blocks in an apsidal plan. The beams inside the cell are also disposed like an apse. Originally the temple seems to have contained a pradakshiṇā around the garbhagṛiha and a mukhamaṇṭapa in front as can be seen from the basement that is still existing of these compartments. To the east of the mukhamaṇṭapa there is a flight of dark stone steps supported on either side by elephants (Pl. VIII, 2). The features of these elephants remind us of those met with at Ellōra. Though these elephants are in a broken condition now, the contour of their limbs is clearly marked, their ears are very well worked and the folds on the trunks are boldly carved.

General description.

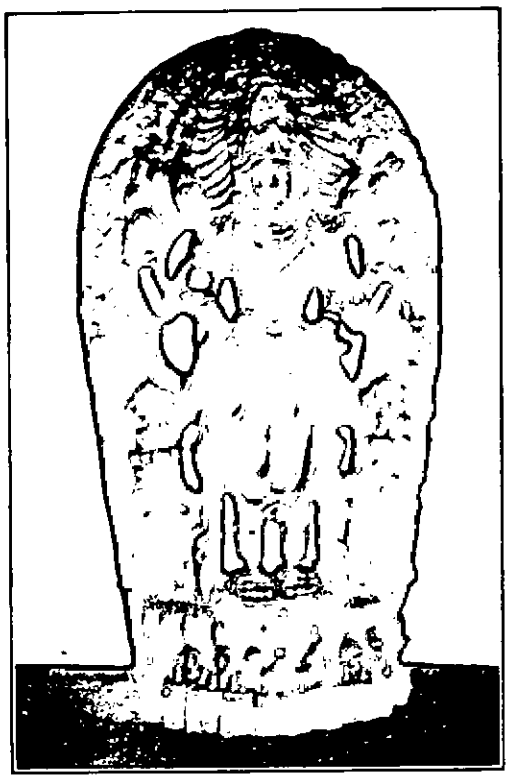
One of the inscriptions to the south-east of the temple mentions the Rāshṭrakūṭa king Kannara (Kṛishṇa) and the god Gautamēśvara to whom donations are said to have been made. The liṅga in the cell is huge and is about 3½ feet high including the pedestal. Its top is shaped like a cone. The *chandra-śila* in front of the doorway is well carved with floral, scroll and padma designs (Pl. VIII, 3).

SŪRYA SHRINE.

On the east bank of the pond is situated the Sūrya shrine facing west. It contains a very good image of a four-handed Sūryanārāyaṇa standing about 4 feet high excluding the pedestal (Pl. IX, 1).

Main image.

On the pedestal are carved the seven horses driven by the charioteer Aruṇa. On either side of the god are found the usual female attendants and figures of Chhāyā in the attitude of shooting arrows. The tōraṇa is shaped like a horse-shoe and carved with the figures of rearing lions, makaras and the Aṣhṭa-Dikpālakas on their several vehicles. In his hind hands the god holds prayōga-chakra and śankha. His fore hands are placed on his hip, the right one with the



1. SURYA, SURYA SHRINE, GAUJA (p. 76).

2. SURYANARAYANA, PANCHALINGESVARA TEMPLE, BELGAMI (p. 83).

3. KESAVA, KEDARESVARA TEMPLE, BELGAMI (p. 78).

4. DVARAPALA IN THE NAVARANGA, TRIPURANTESVARA TEMPLE, BELGAMI (p. 78).

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palm turned to front and the left with the palm turned backwards. Under each arm pit a lotus is shown as issuing upwards. The drapery and the ornaments of the god are carved with a pleasing taste. The god wears yajñōpavīta in addition to the usual ornaments like the makarakuṇḍala, etc. It is possible that the image is of the same period as the Gautamēśvara temple and belonged originally to the Śivapanchāyatana group of images at the temple. The facial features of the image, however, are not very expressive.

At the north-western corner of the pond is a fragmentary Saptamāṭṛikā panel.

Shikarpur.

HUĆCHARĀYA TEMPLE.

Tradition.

Shikārpur is the headquarters of a taluk in the Shimoga District. The most popular temple at the place is the Huccharāya temple. It enshrines an image of Vīrāñjanēya in its main cell and a story is narrated explaining how the god came to be called Huccharāya. It is said that the place was known in olden times as Malenahaḷḷi and that a certain Liṅgāyat saint by name Huccharāya came over here once and worshipped an image of the god Hanumantarāya. This image, they say, is the one now enshrined in a cell in the kaisāle of the temple. It is said that this image was broken and became useless for worship during the troublous period in the days of Tippu Sultan. The Liṅgāyat saint mentioned above is said to have come again to the place at this juncture and to have consecrated the present image of Āñjanēya in the main cell. He is said to have given the idol his own name. Whatever the truth be regarding the story, it is probable that the temple belongs to the days of Kaṇṭhīrava Narasarāja Voḍeyar since the older image in the kaisāle of the temple has a silver kirīṭa bearing his inscription.

Description of temple.

The original temple seems to have consisted of the garbhagṛiha and vestibule only. It is raised on a basement consisting of two plain cornices. The outer walls are relieved by Dravidian pilasters on whose mouldings appear the following figures: a ṛishi riding on matsya, a seated yāli, another seated ṛishi but without the matsya, Ugranarasimha, etc. On the outer walls are carved the relievo figures of a tiger, a liṅga carried by a two-handed person (Bhīma?) and worshipped by Purushamṛiga on the one side and Hanumān on the other, Hanumān attended by chauri-bearers, a rudra-vīṇa player, a Gaṇḍabhēruṇḍa, Vāli and Sugrīva fighting, and a story concerning an elephant, a peacock and a crocodile. The eaves of the original temple are straight-sided and the tower is of brick and mortar. The latter has been renovated recently. The vestibule has a doorway on the east and another doorway on the

south. The southern doorway is the main one and is guarded by two Vaishṇava dvārapālas. The pilasters on this side are indented in imitation of Hoysaḷa workmanship. On the lintel is carved a Gajalakshmī group. On the lintel of the garbhagṛiha doorway the image of Gaṇapati is carved. He is supported by elephants and cobras.

The image of Vīrāñjanēya in the cell is in the striking attitude. In front of the temple is a large hall with tiled roofing. It is of recent times. In a compartment of the hall are installed the stone images of Kōdaṇḍa-Rāma, Lakshmaṇa and Sītā which are all of modern workmanship.

On the right *jagali* of the temple is a Hoysaḷa soap-stone image of the goddess Sarasvatī evidently brought from elsewhere. On the left *jagali* is a recent ugly image which is locally called Sītā.

Belgami.

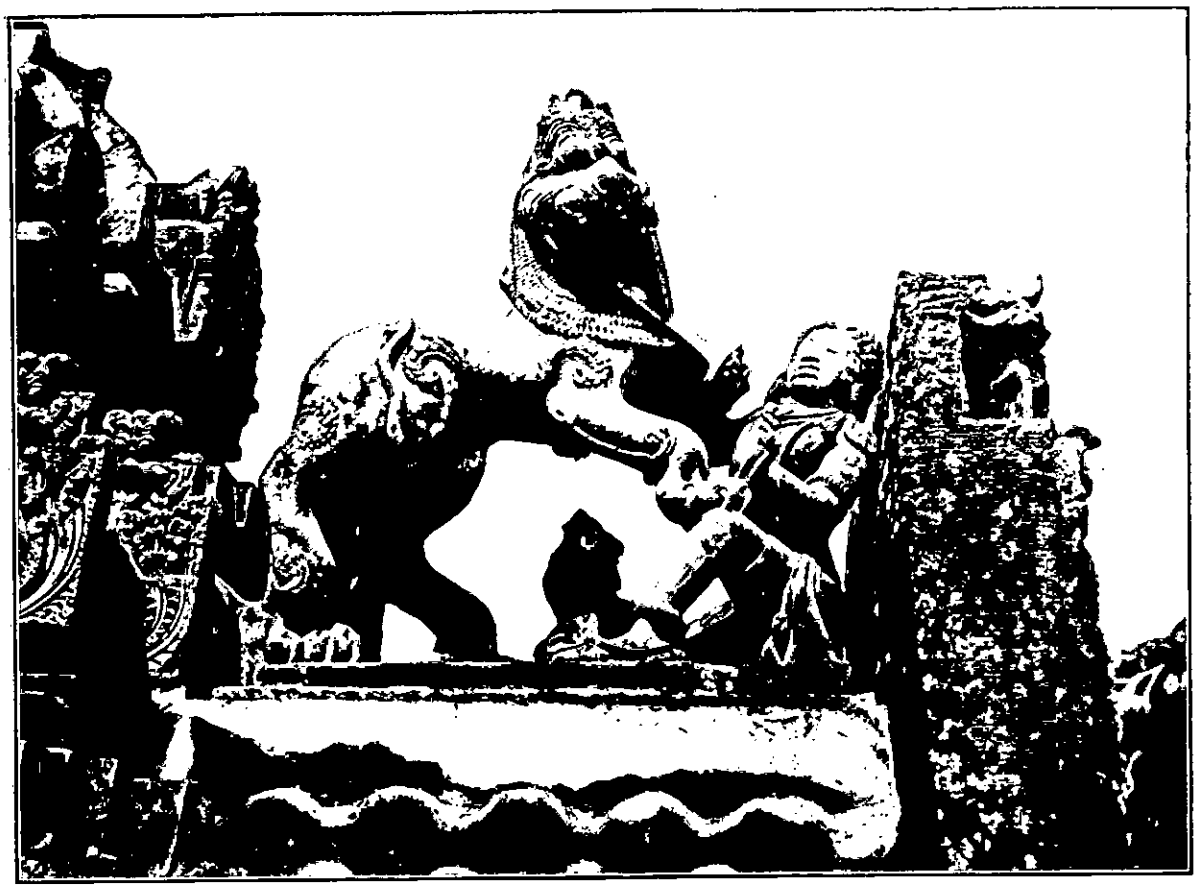
Key to Plate VIII, 4.

1. Tāvarekere.
2. Kēdārēśvara temple.
3. Prabhudēva temple.
4. Taṇk.
5. Panchayat Hall.
6. Tīrthankara.
7. Tripurāntakēśvara temple.
8. Brahmēśvara.
9. Tank.
10. Sōmēśvara temple.
10A. Vīrabhadra temple.
11. Tank.
12. Kallumaṭha.
13. Pañchaliṅgēśvara temple.
14. Anantapadmanābha temple.
15. Nīḷakaṇṭhēśvara temple.
16. Trimūrti.
17. Kāḷiguḍi.
18. Bhēruṇḍēśvara.
19. Śūlabrahma.
20. Tārābhagavatī.
21. Hastikālēśvara.
22. Sītamma's well.
23. Durgā temple.
24. Onakehoṇḍada Īśvara temple.
25. Jiḍḍikere.
A. Mounds of old temples.
A. Jaina temples (old site).
A. Śiva temple (old site).
26. Narasimha temple.

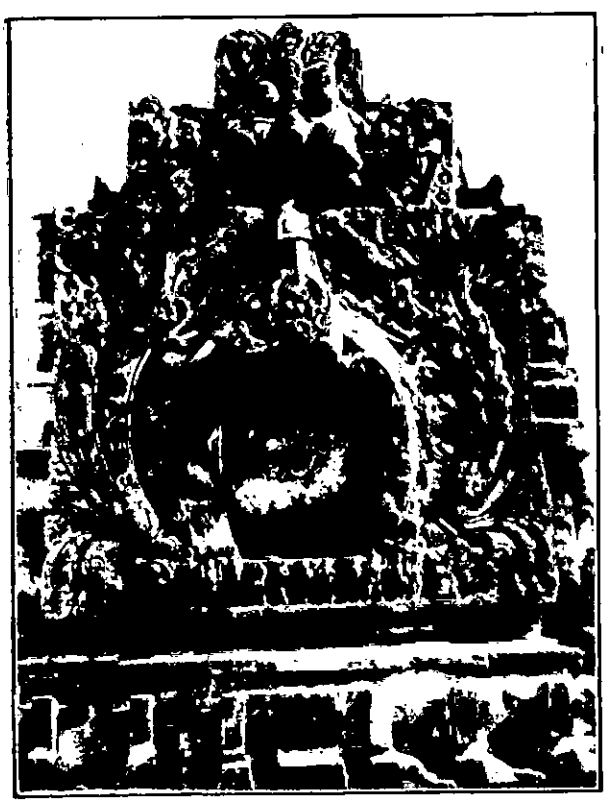
The Kēdārēśvara and Tripurāntakēśvara temples at Belgāmi are described in detail in the Annual Report of the Archæological Survey for the year 1931, pp. 58–65. Here in Plates IX, X, XII and XIV, some further illustrations are included to give an idea of the high standard of the art and architecture of the periods in which these temples were built. A detailed survey of the site of the old town was also made at the time of inspection this year and the following points of interest were noted.

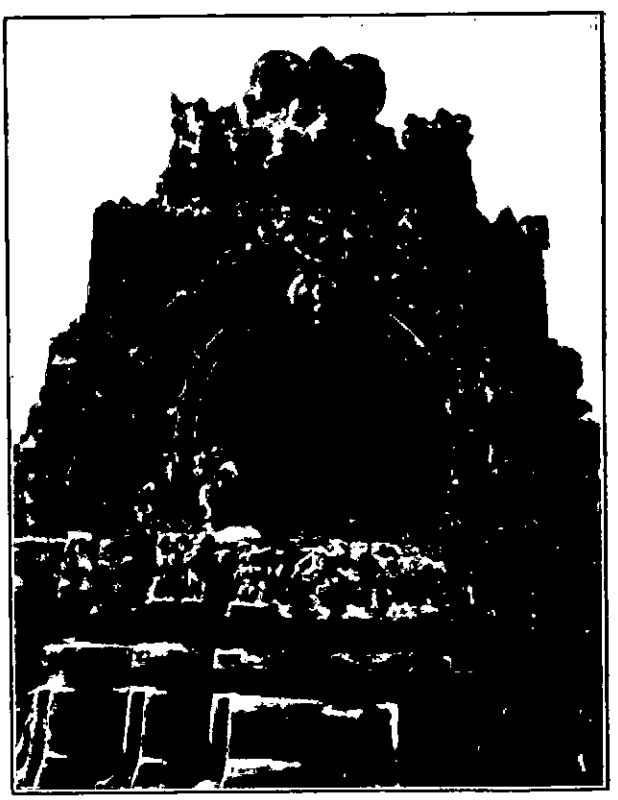
Tripurantaka temple.

The beams of the central ceiling of the mukhamaṇṭapa at the Tripurāntakēśvara temple are carved with friezes of sculpture as in page 79.



1. HOYSALA GROUP (p. 78).





2 AND 3. SIMHALALATAS (p. 78).

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West Beam :—

1. Sītā in Aśōka-vana.
2. Hanumān kneels before Sītā and begs permission for entertaining himself in Aśōka-vana.
3. Hanumān fights the Rākshasas.
4. He is led before Rāvaṇa.

North Beam :—

1. Rāvaṇa in durbār.
2. Hanumān's tail is set on fire and he extends his tail.
3. Elephant standing to left.
4. Hanumān sets fire to Lanka and the palace of Rāvaṇa where numerous people are sleeping.
5. A towered pavilion, perhaps representing the palace.

East Beam :—

1. Îśvara on bull.
2. Gaṇēśa on rat.
3. Kumāra on peacock.
4. Vishṇu on Garuḍa.
5. Brahma on peacock.
6. Indra on elephant.
7. Kubēra on horse.
8. Yama on buffalo.

The heavenly hosts led by Indra are fighting a warrior who is seated on elephant. Indra is followed by the Ashṭadikpālakas.

South Beam :—

9. Niṛuti on man.
10. Varuṇa on makara.
11. Vāyu on deer,
12. Agni on ram.
13. Îśāna on bull.
14. Two warriors fighting on foot with sword and buckler.
15. Indra on elephant fighting Vṛitra (?) who is also seated on elephant.

In the kaṇa or *hittalu* belonging to Gurupāda Gauḍa there are lying some good images of which one is a fine group of a Nāga couple.

Chaturmukha Brahmesvara.

About 150 yards to the north-east of the Tripurāntakēśvara temple lie the ruins of the Brahmēśvara temple. The walls, pillars, etc., of the original temple have all disappeared now; but, here and there, appear certain bricks suggesting that the walls had been built of bricks. The ancient Brahmēśvara liṅga is about 3½′ high and is carved on each of its four faces with a head wearing makara-kuṇḍalas and phālāksha (Pl. XI, 2).

Among the jaṭāmakuṭas over the heads, that on the head on the north side is better carved than the others. The pedestal of the liṅga is broken; a part of it only is now lying near the liṅga. In front of the liṅga there is a broken image of Nandi which must have been a very good piece originally, as suggested by the well-carved hump and the clearly marked folds behind the left hind leg.

Mounds of old Siva temples.

At a distance of about 50 yards to the south-east of the Brahmēśvara temple, there is the mound of another Śiva temple with only the original liṅga existing now. The liṅga is round-topped and is about 2½′ high including the pedestal. To the south of the mound are the ruins of yet another Śiva temple with the liṅga and Nandi only existing now. This liṅga is flat-headed. In the neighbourhood of this mound, there are several more mounds which evidently mark the sites on which stood other temples of ancient Belgāmi. The ancient town site must have stretched in a triangle between the road leading from Belgāmi to Tālagunda on the west and that leading from Belgāmi to Yeḍavatti-Koppa on the south.

Old Jaina quarters.

About a hundred yards to the south of the Brahmēśvara temple stood originally a Jaina temple. Directly to the west of the temple site is now lying the broken image of the Tīrthaṅkara which had been enshrined in the temple. The people call it Bhētāḷa. Nearby lies the mutilated image of his attendant. A little distance to the north of the site is another Jaina temple mound. These ruins indicate that this part of the ancient town was the Jaina quarters. On the site of the second Jaina temple is found the image of a Jaina attendant with two hands holding chāmara and phala. This image shows good workmanship. On the sites were picked up tile pieces of the Hoysaḷa period. On another Jaina temple mound to the north of the Yeḍavatti-Koppa road is lying the mutilated image of Pārśvanātha whose head has now disappeared.

A little distance to the south-west of the Sōmēśvara temple in the village and on the south bund of a pond is found a Jaina inscription of 1077 A.D. (*see* E. C. Shimoga, Sk. 124) in the vicinity of which are lying a late stone relievo of Mahishāsuramardinī and a broken image of a seated Jaina in dhyānāsana. The latter image is very well executed.

Virabhadra temple.

The Vīrabhadra temple inside the village of Belgāmi is a Chālukyan structure whose outer wall slabs have fallen, though the interior is intact. The temple consists of a garbhagṛiha, a closed vestibule, a navaraṅga and a modern maṇṭapa or verandah. In the last compartment are set up two bell-shaped pillars similar in character to the pillar near the Nīlakaṇṭhēśvara temple. A standing Pārvatī-Paramēśvara group is also set up by the side of the steps leading to the verandah. This group is said to have been brought from the Pañchaliṅgēśvara temple. The central pillars of the navaraṅga are bell-shaped and lathe-turned. The central ceiling is raised on two sets

1. TRIMURTI (p. 82).

2. CHATURMUKHA BRAHMA (p. 79).

3. NARASIMHA (p. 82).

4. TARA (p. 84).

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of corner stones with a padma in the centre. In the navaraṅga are placed the following images: Nandi facing Vīrabhadra, Gaṇēśa, six-headed Kumāra on peacock, Saptamātṛikā panel and a Nāga stone. The doorway of the vestibule has perforated screens on either side. A Gaja-Lakshmī group is carved on the lintel. The image of Vīrabhadra inside the garbhagṛiha is rudely worked and appears to be a sculpture of the Pāḷḷēgār period.

Somesvara temple.

The Sōmēśvara temple mentioned above is a structure of the Chālukya period and was constructed in about 994 A.D. It consists of a garbhagṛiha, a closed vestibule and a navaraṅga. The outer walls are raised on a basement consisting of five plain cornices, the last of which has dentil mouldings. The garbhagṛiha and the navaraṅga are both square in plan. The walls are plain except for a middle cornice band running uniformly all round the temple. This cornice is carved with a frieze of rhomboidal rosettes. The eaves are short and ornamented with dentil mouldings. The temple has no tower. The navaraṅga doorway is approached by a flight of steps supported by ridden elephants. In front of the navaraṅga there is a narrow verandah. On the lintel of the navaraṅga doorway is carved a Gaja-Lakshmī group. On either side of the doorway there are perforated screens. Among the ceilings of the navaraṅga only the central one has a padma in its centre. The other ceilings are all plain. Two pillars in the central ankaṇa of the navaraṅga are bell-shaped and the other two have the cubical, eight-sided and sixteen-fluted mouldings. The doorway of the vestibule has perforated screens on either side and a perforated upper nteil in the middle of which is carved a liṅga. On either side of the vestibule doorway is a niche containing images of Gaṇēśa. The image in the southern niche is an old piece. The jambs of the vestibule doorway have fluted pilasters and vertical bands of medallions. The ceiling of the vestibule is raised on two sets of corner stones with a fine padma in the centre. Inside the vestibule is kept a Nandi of later times. A Gaja-Lakshmī group is carved on the lintel of the garbhagṛiha doorway. The ceiling of the garbhagṛiha is similar in design to the vestibule ceiling. The Sōmēśvara liṅga inside the garbhagṛiha is flat-headed and about 3′ high including the pedestal. In the middle of the west and north side walls of the garbhagṛiha runs a cornice band.

In front of the temple there are a mutilated image of Sarasvatī and a broken Saptamātṛikā panel. There are also several vīragal inscriptions. To the north-east of the temple there are the images of a Durgā and a Lakshmīnārāyaṇa group. Three new inscriptions were discovered in the mango grove in front of the temple.

Sula-Brahma.

In a field immediately to the south-west of the Bhēruṇḍēśvara pillar is lying the inscription stone No. SK. 152 on which, besides the inscription, is carved an interesting panel of sculpture depicting the self-sacrifice of a person (Pl. XIII, 1). The stone is pointed out as Śūla-Brahma by the villagers.

A little distance to the north of the Bhēruṇḍēśvara pillar and on the south-west bund of Jiḍḍikere is a seated image of Trimūrtis (Pl. XI, 1).

Trimurti image.

The god is seated in dhyānāsana. His central face is that of Śiva. The image is well ornamented with jaṭā-makuṭa over the central head and kirīṭa-makuṭas over the other two. The god wears makara-kuṇḍalas, necklets, bracelets, armlets and anklets and also the yajñōpavīta. His two fore hands are placed palm on palm in the dhyāna attitude. Of the two hind hands the right one is broken and the left one holds padma. The pedestal of the image is plain.

About ten yards to the south of the Trimūrti image mentioned above and in the south-west corner of the Jiḍḍikere tank is a dilapidated

Narasimha.

pavilion enshrining a liṅga, about 3′ high including its pedestal. On the west bund of the tank lies a mutilated image of Ugra-Narasimha whih is very boldy carved (Pl. XI, 3). The image was consecrated and a temple was built for it in about 1070 A.D. (*see* E.C. Shimoga, Sk. 130).

A little to the north of the Narasimha image stands the temple of Kālikādēvī. It is a 16th century structure according to the inscription

Kalikadevi temple.

inscribed on the lintel of the garbhagṛiha doorway. It consists of a garbhagṛiha and a front maṇṭapa only. The four pillars in the middle aṅkaṇa of the maṇṭapa have the cubical, sixteen-sided, cylindrical and eight-sided mouldings. The roof of the hall is low and the central ceiling only is a little deep, being raised on two sets of corner stones. Inside the garbhagṛiha the image of Kālikādēvī is in relief. The goddess is two-handed holding an uplifted sword in the right hand and a buckler in the left. Her right knee is folded up. Below her is an elephant whose head is severed and a human figure if shown as issuing forth therefrom. To the left of the goddess the elephant god Gaṇēśa is seated. To her right are three severed human heads. On either side os the goddess are two chāmara-holding male attendants.

The outer walls of the Kālikādēvī temple are plain. But the outer walls of the garbhagṛiha have in the middle a horizontal cornice band. The stone tower above the garbhagṛiha is square and rises in three tiers. The corners of the tower are indented.

On the south bund of the Jiḍḍikere tank is situated a dilapidated stone temple dedicated to Nīlakaṇṭhēśvara. It appears to be a Chālukyan

Nilakanthesvara temple.

structure similar to the Tripurāntakēśvara tempie in several features. One of its pillars (Pl. XII, 1 and 2). lying by the side of the road is similar to those in the navaraṅga of the Tripurāntaka temple. On the basement of the pillar are graceful towered canopies with turretbearing corner pilasters. Under the canopies beautiful figures of Bhairava and so on are standing. The shaft of the pillar has the disc, bell, vase and wheel

1. PILLAR IN FRONT OF NILAKANTHESVARA TEMPLE (p. 82).

2. PILLAR IN FRONT OF NILAKANTHESVARA TEMPLE, ANOTHER VIEW (p. 82).

3. HALF-VIEW OF SUKHANASI DOORWAY, TRIPURANTESVARA TEMPLE (p. 78).

4. TWO PILLARS IN FRONT OF SUKHANASI DOORWAY, TRIPURANTESVARA TEMPLE (p. 78).

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mouldings; many of the discs being minutely carved with miniature scroll work interspersed by kīrtimukhas, small figures of Yakshas, etc., appearing in the convolutions. On other discs appear graceful figures of medallions. On the bell moulding are carved beaded garland hangings and beautiful banded designs. On the four faces of the highly ornamented vase moulding occur flying figures of Yakshas.

The basement of the temple is high and consists of five cornices of which the fourth from the bottom has dentil mouldings at intervals. The outer walls of the temple are plain. The navaraṅga of the temple has completely disappeared. The doorway of the vestibule is well ornamented with vertical ornamental bands on the jambs. These bands consist of rosettes, scroll work with dancing figures in the convolutions, a pilaster whose shaft is shaped like a series of vases placed one upon another, rearing lions interspersed by scroll and a rope design with medallions at intervals. Underneath each vertical band is a panel containing some figure sculpture. The extreme panels on either side have dancing figures of Śaiva dvārapālas and the other panels have female figures standing in different attitudes. On the lintel of the doorway is carved the figure of Gaja-Lakshmī. The garbhagṛiha doorway also has a Gaja-Lakshmī group but the jambs are plain. The liṅga inside the garbhagṛiha is about 2′ high including the pedestal.

Full notes on the Pañchaliṅga temple are published in M. A. R. 1931. In the navaraṅga of this temple are kept the following beautiful images :—

Panchalinga temple.

1. Sūryanārāyaṇa (Pl. IX, 2).
2. Umāmahēśvara (Pl. I, Frontispiece).
3. Kumāra (ordinary sculpture).
4. Intertwining Nāgas.
5. Couchant Nandi.
6. Mahishāsuramardinī.
7. A Saptamātṛikā panel.

To the north of the Pañchaliṅga temple is a dilapidated liṅga shrine and to its north is the Anantapadmanābha temple. In the latter temple the god Anantapadmanābha sleeps on a seven-hooded serpent, with the ten avatārs appearing on the prabhāvaḷi. A goddess is massaging the god's right foot and another goddess is seated by the side of the god's head. From the navel of the god issues forth a lotus on which Brahma is seated. On the south pillar of the mukhamaṇṭapa is a Kalachurya inscription recording that the temple was built in the fourth year of Bijjala (1165 A.D.).

Anantapadmanabha temple.

The open ground to the east of the temple is full of mounds containing the vestiges of old temples. Several liṅgas are to be found here and there.

Virabhadra temple, stray images, etc.

Another Vīrabhadra temple stands about 200 yards to the west of the Jiḍḍikere tank. It consists of a garbhagṛiha with a rude image of Vīrabhadra which appears to belong to the 16th century. But the indented pilasters on either side of the maṇṭapa are of the Hoysaḷa period.

A few yards to the north-east of this temple is a broken image of Tārā (Pl. XI, 4) which is very beautifully carved. By its side is the image of a male god which also is beautiful. It sits in sukhāsana and wears the yajñōpavīta. Its head is unfortunately missing.

An image of Mahishāsuramardinī is lying by the side of the road leading to Ānavaṭṭi. To the left of the road is the Kallēśvara temple which contains a garbhagṛiha and a front maṇṭapa.

About a hundred yards to the north of the Kallēsvara temple is a mound which marks the site of an ancient temple dedicated to Kālī. The image only is now existing It is ten-handed and holds snake, flame (?), indistinct, sword and triśūla in the right hands and mace, ḍamaru, indistinct, broken and human head in the left hands. The goddess wears a jaṭāmakuṭa and moustaches. Besides the usual ornaments a yajñōpavīta and a garland of skulls are also worn by her. On either side of her are the dancing figures of attendants. The breast of the goddess is bare. The limbs are slim and the general features impressive. The image might be assigned to about the 11th century.

Onake-hondada Basavanna temple.

At a distance of about 50 yards to the west of the Kālammā temple mound is situated another ancient temple which is locally called Onake-hoṇḍada Basavaṇṇa temple. The structure is very much dilapidated, the slabs of the outer walls and tower having collapsed completely. The temple was perhaps built during the 9th century A.D. The inscription E.C. VII, Sk. 154 of 685 A.D. stands to the left of the doorway. It records some grant but does hot mention the temple. The structure, as it now stands, contains only the garbhagṛiha whose doorway is well carved with the following vertical bands on its jambs: (1) medallions; (2) scroll work with figures appearing in its several convolutions; (3) rearing lions; (4) fluted pilaster with ornamental bands and kalaśa; and (5) a rope design secured at intervals by padma medallions. On the lintel of the doorway is carved the relievo figure of Gaja-Lakshmī. Inside the garbhagṛiha on a broad pāṇipīṭha is set up the broken liṅga which is about 3′ high including the pedestal. To the south-east of the temple is an Umāmahēśvara group which has an inscription on its pedestal recording that it was consecrated by one Goppa or Roppagaṇṇa. The characters seem to belong to about the 11th century A.D. The image is extraordinarily beautiful and is a typical example of Chālukya sculpture. The god sits with his right leg placed on Nandi. Pārvatī is seated on the god's left lap. In the four hands of the god are held the

1. SULABRAHMA, (SELF-SACRIFICE OF A PERSON), BELGAMI (p. 81).

2. TRIMURTI TEMPLE, BANDALIKE (p. 93).

3. YAKSHA, OLD BASTI, BANDALIKE (p. 89).

4. MAHISHASURAMARDINI, RAMESVARA TEMPLE, KUBATUR (p. 99).

following attributes: broken, triśūla, ḍamaru and round Pārvatī. The god wears yajñōpavīta and a graceful jaṭāmakuṭa. His ears are however ornamented with makarakuṇḍalas. The smile on the face of the god is clearly visible and renders the image highly attractive. The image of the goddess is even more attractive. Her slim waist and her well-dressed hair are very impressive. On her forehead are arranged beautiful curls. Behind her head the hair is gracefully tied up into a beautiful knot and secured by an ornament. The left leg of the goddess is placed on a lotus underneath which are carved the figures of a crocodile and a Bhṛingi goblin. The group is attended by Gaṇēśa on the right and by Kumāra on the left. The tōraṇa is carved with creeper scroll and rearing lions. A few yards away in front of the temple is a pavilion enshrining the image of a couchant Nandi.

Talagunda.

Anjaneya temple.

The Praṇavēśvara temple at Tālagunda has been described in M.A.R. 1932, pp. 56-57. Inside the village there is a temple of Gaṅgādharēśvara containing a liṅga and a Basava of later times. To the north of the village and near a hoṇḍa, there is a Hanumān temple containing a Vīrāñjanēya image of the early Vijayanagar period. In front of the temple there is a tōraṇa gateway with its lintel piece carved with the figures of lion heads on either side of a padma. To the left of the padma stands a two-handed figure holding a kamaṇḍalu and a staff and wearing a garland of rudrāksha.

Virabhadra temple.

A few yards to the west of the Hanumān temple is the Vīrabhadra temple which appears to be a Chālukyan structure of about the 11th century A.D. The view of the outer walls is hidden by the recently put up mud walls all round the temple. The wide verandah of wooden pillars in front of the temple is of the 19th century. It was put up in 1814 A.D. according to an inscription that is found on one of the wooden pillars. The old temple consisted of just a garbhagṛiha with an open maṇṭapa in front. The latter has now been walled in on the east and west and a middle wall has been put up east to west and provided with a wooden doorway which, in design, follows the Hoysaḷa model and is perhaps the work of the 14th century. In the scroll convolutions of the jambs appear parrots. The wooden door is a good piece well ornamented with bands on the jambs. The stone pillars of the front row in the maṇṭapa have each a cubical base and a cylindrical shaft surmounted by the wheel moulding and imitation ribbed brackets. The stone doorway of the garbhagṛiha is Chālukyan in style and is ornamented with the usual floral, scroll and other vertical bands on the jambs. The lintel bears a Gaja-Lakshmī group. The image of Vīrabhadra in the garbhagṛiha is carved in imitation of Hoysaḷa sculptures and appears to be a 14th century image. The god is in the pose of marching

to left holding in his four hands sword, arrow, bow and shield. He wears a garland of skulls and has moustaches. The original Chāḷukyan image of Vīrabhadra is now found half buried in the open verandah behind the temple. It is a good image.

To the north-east of the Vīrabhadra temple are found certain māstikals and vīragals. Among them is a māstikal looking like a pillar, about 10′ high, with the hand of the mahā-sati raised up on the east side.

Ancient town site.

In the open fields further west of the Vīrabhadra temple appear on the ground several mounds which evidently mark the sites of the buildings of the old town of Tālagunda. Bricks resembling those of the Śātavāhana period and measuring $16\frac{1}{2}'' \times 8'' \times 3''$ are found in several places. The ancient site appears to have been extensive. The villagers say that occasionally gold fanams of small size are found on the site. These fanams might be of the Hoysaḷa period. On the hill called Maṭhada-guḍḍa to the south-east of the Praṇavēśvara temple are the ruins of a Narasimha temple. A highly mutilated figure of a god who cannot be identified, is lying on the temple site. Some 50′ to the south-east of this site there is to be found an ancient watch tower called *hoḍe* by the local people. It is round in plan and about 30′ in diameter. It is said that there are two more of such mounds in the neighbourhood of Tālagunda: one behind the Vīrabhadra temple, about 250 yards from this place, and the other inside the present village of Tālagunda. To the south of the Praṇavēśvara temple also there are traces of the old town.

Pranavesvara temple.

For the description of the Praṇavēśvara temple *see* M.A.R. 1932. The garbhagṛiha doorway jambs are carved out of Kadamba inscription stones. The workmanship of the doorway is of a later period, perhaps of the 11th century. But the pillars behind the garbhagṛiha doorway look much older. The southern pillar has a square base, a sixteen-fluted shaft with an eight-sided band in the middle, then a cubical moulding and finally the vase and wheel mouldings. The northern pillar has also a square base; but its shaft is eight-sided with octagonal bands and a cubical moulding surmounted by a vase and a wheel. The temple seems to have consisted originally of the garbhagṛiha only. But some time later, that is, perhaps during the Chāḷukya period, it seems to have been restored and the front maṇṭapa and doorway seem to have been provided.

Bandalike.

Bandalike was last visited during the year 1932 and an account of some of the temples at the place was published in the annual report of the Archæological Department for that year. In this report is given an account of the other temples at the place.

OLD BASTI.

History.

At the north end of the tank is situated the old basti. The inscription Sk. 219 of 912 A.D. which stands at the entrance to the basti mentions a certain basadi and says that it was endowed by Jākiyabbe. But this is not the basti referred to in the inscription since it seems to be definitely of a later period structurally. However, it must have been constructed, at any rate, long before 1200 A.D. since, as mentioned on one of the pillars in the mukhamaṇṭapa, it was renovated in about 1200 A.D.

Outer view.

The upper portion of the outer walls of the garbhagṛiha does not correspond to the basement which is square and indented in plan and consists of three cornices of which the lower two have the uncarved dentil and other mouldings. The plan and construction of the basement appear to be similar to those met with in the Pārśvanātha Basti at Haḷebīḍ, the Kēśava temple at Diṇḍagūr, etc. These and other architectural features of the temple, like the pillars, etc., definitely suggest that the basti is not of so early a date as 912 A.D. The original wall appears to have been ornamented with rows of pilasters. The basement cornices end at the south-west and north-west corners of the navaraṅga. The corner pilasters at the south-west and north-west of the outer walls have each a square base with hooded corners at the top. The shaft of each pilaster has been carved with the figure of an indented smaller pilaster issuing out of a horse-shoe design and ending in leafy hangings on either side. At the neck of the pilaster is a horizontal plain moulding with hooded corners. Above this moulding and between the hooded designs is carved a horse-shoe-shaped canopy with the figure of a padma medallion in its centre. The outer walls of the garbhagṛiha and navaraṅga, as they now stand, are plain and were in all probability constructed when the temple was repaired in 1200 A.D. The eaves, parapets and tower of the temple are all missing.

Mukhamantapa.

The mukhamaṇṭapa is cruciform in plan and its basement consists of four cornices of which the third and the fourth from the bottom have dentil mouldings. Above the basement is worked a stone railing all along the outer edge of the maṇṭapa. The railing is divided into several panels by double columns which have cubical and eight-sided mouldings. In the panels appear flowers, dancing and obscene figures and figures of musicians resembling those on the old railing in the mukhamaṇṭapa of the Pārśvanātha Basti at Haḷebīḍ. Above these sculptured panels the railing has a scroll frieze at the top.

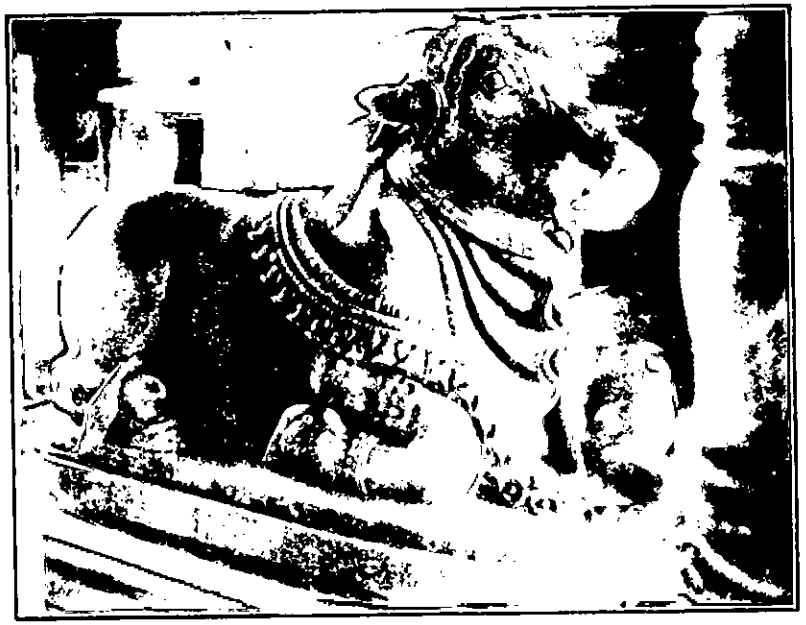
The eastern flight of steps of the mukhamaṇṭapa is supported on either side by well-carved figures of dvārapālas just in front of the projecting bases meant for

elephants or lions. Originally a stone bench ran all round the mukhamaṇṭapa on the inner side. The pillars standing on the bench have octagonal bases and sixteen-fluted shafts. The central four pillars of the mukhamaṇṭapa stand on stylobates carved with dentil mouldings. The bases are square and the shafts have the following mouldings in order from below: (1) short and sixteen-fluted, (2) eight-sided, (3) sixteen-fluted, (4) eight-sided band carved with floral design, (5) sixteen-fluted, (6) eight-sided, (7) cubical and plain, and (8) drum and wheel. The bases of these pillars as also those of the pillars standing in the outer row of the central ankaṇa suggest that at the time of the renovation of the temple the roof of the mukhamaṇṭapa was raised. The central ceiling of the mukhamaṇṭapa is divided into thirty panels with no figures in any of them. The south-west and north-west pillars of the mukhamaṇṭapa form a group by themselves. Their shafts are square and indented, each indented face being divided by three cornice bands into nine panels. In these panels are carved floral designs as follows: The middle panel at the bottom of each face has a lotus with stalk. The side panels at the top have leafy representations. Above these panels the four faces of the shaft have graceful horse-shoe-shaped canopies on either side of which the corners of the shaft have hooded mouldings. Above the canopies the drum mouldings appear surmounted by a square and indented abacus. The brackets above the abacus are ribbed in the Chōḷa pattern.

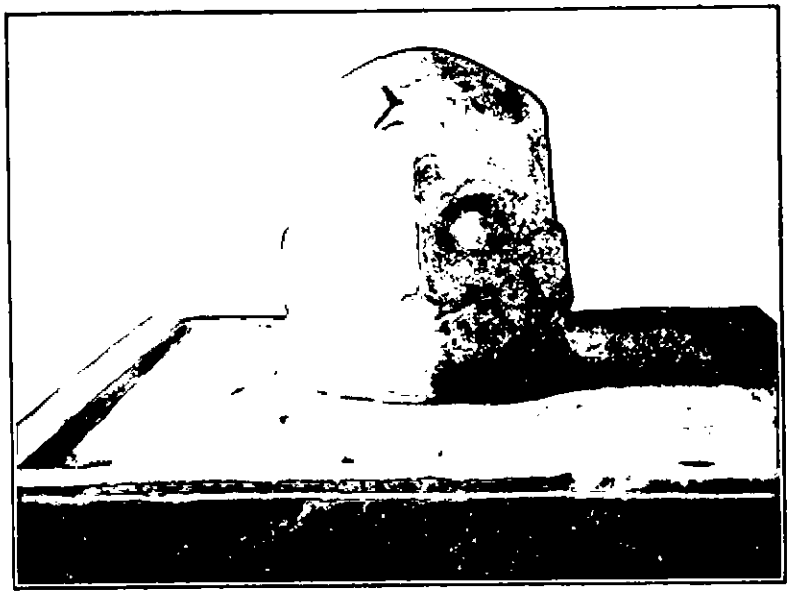
Navaranga.

The east outer wall of the navaraṅga has a middle cornice band ornamented with single flowers between single columns. The navaraṅga doorway is a well-carved soap-stone piece ornamented with jambs each of which has a base with a group of Rati and Manmatha and a seated Yaksha carved on it. Above the base there are five vertical bands as follows: (1) floral, (2) rope design secured at intervals by square padma medallions, (3) a pilaster shaped like a plantain tree with its shaft gracefully intertwined by a creeper and with figures of Yakshas carved on it, (4) a square pilaster whose front face is carved with low relievo figures of horse-shoe-shaped canopies and creeper and floral designs, and (5) a vertical scroll band having in its convolutions seated figures of Yakshas. This scroll ornamentation is carried over the lintel of the doorway. Above the doorway the eaves have a row of geese below them and horse-shoe-shaped arches on their front face. Each of the jambs of the doorway has the carving of a chakrabandha with an inscription inscribed in it.

The navaraṅga is a hall of nine ankaṇas whose central pillars are fully developed specimens of the lathe-turned bell shape with leaf moulding as at the Kēdārēśvara temple in Halebīḍ. These pillars and the doorway above described indicate that the Hoysaḷas closely followed the architectural traditions of the Chālukyas. The beams are ornamented with dentil mouldings and their undersurfaces have the carvings of padmas in good relief. The central ceiling of the navaraṅga is flat and divided into nine panels which have no figures in them.

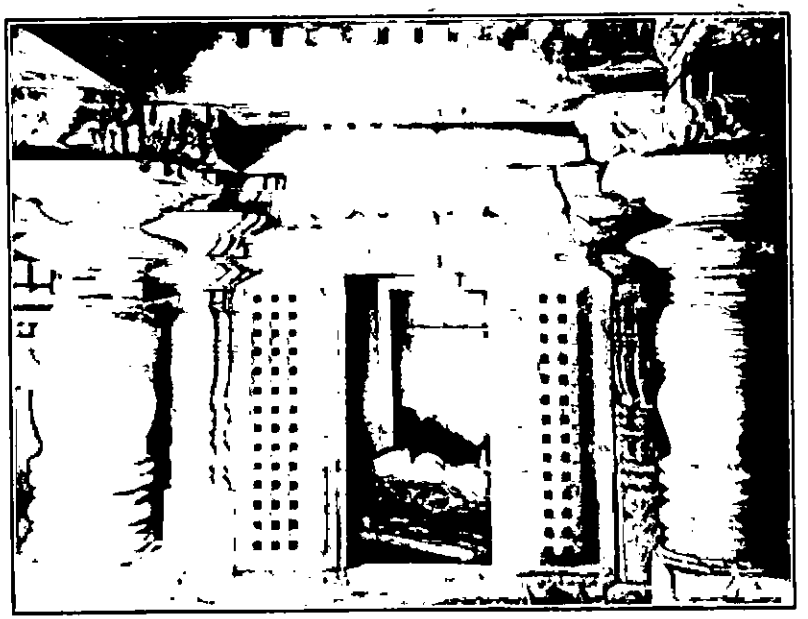


1. BULL, TRIPURANTESVARA TEMPLE, BELGAMI (p. 78).



2. LINGA KALLESVARA TEMPLE, BHARANGI (p. 101).

MUKHAMANTAPA, TRIPURANTESVARA TEMPLE, BELGAMI (p. 78).



4. VESTIBULE DOORWAY, OLD BASTI, BANDALIKE (p. 89).

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PLATE XIV

In the south-west corner of the navaraṅga is a very good image of a Yaksha seated under a tree whose large leaves remind us of those met with at Ellōra (Pl. XIII, 3). On the branches of the tree are perching monkeys. The corresponding Yaksha on the opposite side is missing. The Yaksha is two-handed holding lotus in his right hand. His left hand is broken. His ornaments consisting of the kirīṭa, padma ear-rings, necklaces, etc., are all boldly carved in high relief and the Yaksha wears also a yajñōpavīta. The curls of his hair add charm to the facial expression and there is a pleasing smile depicted on his lips. The chin and the brows are clearly marked.

Vestibule.

On either side of the vestibule doorway there are perforated screens whose bands are carved with padma medallions (Pl. XIV, 4). On the jambs appear indented pillars. In the two side ankaṇas on either side of the doorway there are turreted niches which originally enshrined images. The towers of these niches have the usual dentil and other mouldings which are mostly uncarved. On the upper lintel of the vestibule doorway appears under a graceful makara-tōraṇa and serpentine arch the image of a seated Jina under a kīrtimukha. The image is very probably Śāntināṭha mentioned in the inscription of 1200 A.D. mentioned above. Above the head of the image is a *mukkoḍe* and on either side are the usual chāmara-bearers and standing Jinas. The ceiling of the vestibule is now damaged. It originally consisted of nine panels with the carving of a padma in the centre.

Garbhagriha.

The garbhagṛiha doorway is also well-carved like that of the vestibule. Above the lintel is a row of turrets of varied designs. Two of the turrets are curvilinear as at Puri and Jagannāth. The occurrence of such turrets is interesting. The inside walls of the garbhagṛiha have a middle cornice band. The ceiling of the garbhagṛiha has a well-carved padma in its centre. The beams, like those of the navaraṅga and the vestibule, have been carved with dentil mouldings. The garbhagṛiha is now empty.

VĪRABHADRA TEMPLE.

Main image.

About 50 yards to the north-east of the basti stands the temple of Vīrabhadra which appears to have been built in the 14th century. The image of Vīrabhadra is well executed with a serpentine and creeper tōraṇa. The god is in the pose of marching to the left holding in his four hands sword, arrow, bow and shield. He wears moustaches and runḍa-māla.

Mahishasuramardini.

The outer walls of the temple as also those of the front maṇṭapa have been constructed in recent days. To the west of the temple is a mound on which is standing an image of Mahishāsura-mardinī whose eight hands are disposed as follows:

spearing demon, holding sword, holding chakra, holding arrow, holding śaṅkha, holding bow, holding buckler and placed on demon's head. On the tōraṇa of the image appears a creeper design. The image is perhaps one of the Śivapañchāyatana group.

Vishnu. To the north-west of the temple is lying a mutilated image of a four-handed god, perhaps of Vishṇu, which also appears to have belonged to the Śivapañchāyatana group. In front of the temple is lying a lathe-turned bell-shaped pillar of the Chālukya times.

Chaturmukha Brahma. About 20 feet away to the north of the temple can be traced the mud fort wall of the old town of Bandalike. A few feet further north is set up a pillar, about 2' high, on a plain pedestal. On each of its four corners at the top is carved the head of a god wearing a ribbed tiara. The god represented is perhaps Chaturmukha Brahma.

SŌMĒŚVARA TEMPLE.

History and description. In the north-east corner of the old Chālukyan town site is situated the Sōmēśvara temple. It is called the Ānekal Sōmayya temple and was constructed in 1274 A.D. by a certain Boppa Seṭṭi (E. C. VII, Sk. 236). The structure is homogeneous and consists of three cells arranged on the three sides of a raṅgamaṇṭapa whose doorway is facing east. The main cell only has a closed vestibule in front. The other two cells exist on the north and south sides of the navaraṅga hall. The outer walls of the temple are raised on a basement consisting of three cornices of which the third from the bottom has been ornamented with dentil mouldings. The main cell, its vestibule and the navaraṅga are all square in plan with indentations here and there. The outer walls are plain except for a middle cornice band all round. This band bears a frieze of rhomboidal padmas. In the north-east and south-east of the temple these padmas bear in their centre dancing and indecent figures. The eaves are short and plain. In front of the temple the architrave bears a row of single flowers between single Dravidian columns. There appear to have been existing originally two elephants in front of the temple. These are now mutilated; but they show good workmanship.

Sculptured screens. There was perhaps a narrow porch in front of the navaraṅga formerly as at the Sōmēśvara temple at Belgāmi. In the two outside aṅkaṇas of this porch are two beautifully sculptured perforated screens. Their square perforations are divided by circular small panels bearing relief figures of gods, Yakshas, swans, lions, etc. Between the rows of perforations are broader bands or friezes depicting the episodes of the Rāmāyaṇa on the south and of the Mahābhārata on the north :—

SOUTH SCREEN—(road from bottom).

7th Frieze (from top) :

1. Rāma and Lakshmaṇa standing.
2. Rāvaṇa in durbār.
3. Sītā in Aśōkavana.

Perforations interspersed by medallions depicting gods.

6th Frieze :

1. Rāma and Rāvaṇa fighting.
2. Rāma, Sītā and Lakshmaṇa with monkeys.

Perforations interspersed by medallions bearing lions.

5th Frieze :

1. Hanumān and the Rākshasas fighting. Behind Hanumān are several other monkeys. To extreme left are Rāma and Lakshmaṇa.

Perforations interspersed by medallions bearing geese.

4th frieze :

1. Hanumān and other monkeys reporting to Rāma.
2. The monkeys bridge the ocean.

Perforations interspersed by medallions bearing lions.

3rd frieze :

1. Rāma and Lakshmaṇa in quest of the māyāmṛiga.
2. Rāma shooting the māyāmṛiga.
3. Deer and bear in the jungle.
4. Rāvaṇa as yati before Sītā.
5. Rāvaṇa abducting Sītā.

Perforations interspersed by medallions bearing geese.

2nd frieze :

Battle between Rāma and the Rākshsas led by Khara and Dūśhaṇa.

Perforations interspersed by medallions bearing figures of elephants.

1st frieze :

1. Rāma's coronation.
2. Daśaratha with his three queens.
3. Queen Kaikēyī planning to send Rāma into exile.

NORTH SCREEN—(from bottom to top) :

1st frieze :

1. Kauravas and Pāṇḍavas at dice.
2. Bhīma shaking the Kauravas off their tree perch.

Perforations interspersed by medallions bearing elephants.

2nd frieze:

1. Karṇa and Arjuna fighting.
2. Gōgrahaṇa.

Perforations interspersed by medallions bearing geese.

3rd frieze:

1. Arjuna and Bhīshma fighting.
2. Bhīma killing Duśśāsana. Draupadī stands to left with her loose tresses.
3. Arjuna and Drōṇa fighting.

Perforations interspersed by medallions bearing lions.

4th frieze:

Arjuna and Karṇa fighting.

Perforations interspersed by medallions bearing geese.

5th frieze:

Bhīma fighting Bhagadatta.

Perforations interspersed by medallions bearing figures of gods.

6th frieze:

Bhīma and Duryōdhana fighting.

Perforations interspersed by medallions bearing figures of gods.

7th frieze:

Śiva seated in state. Below him are Gaṇēśa, Nandi and Kumāra. To the right are a female attendant, Brahma and Sarasvatī. To the left are Vishṇu and Mahishāsuramardinī.

Navaranga.

The navaraṅga doorway is well carved with ornamental vertical bands on the jambs and figures of dvārapālas, Rati and Manmatha on either side. The vertical bands are as follows: floral, creeper, indented pilaster, scroll and floral with square and round medallions. On the lintel is the figure of Gaja-Lakshmī. The eaves above the doorway are indented and ornamented with garland and leaf designs and dentil mouldings.

The navaraṅga is a hall of nine aṅkaṇas with six turreted niches in the side walls. In the central square of the hall there are four lathe-turned bell-shaped pillars whose mouldings bear the rope, padma, leaf and garland ornamentations. On some of the leafy designs are carved minute figures of bull, elephant, lion and peacock. The wheel moulding has an ornamental band secured at intervals by padma medallions. The central ceiling of the navaraṅga is divided into nine panels in each of which is an ornamental padma.

The doorway of the south cell is guarded by Śaiva dvārapālas. The north cell doorway has kalaśas on either side and the figure of Gaja-Lakshmī on the lintel. Both the cells are empty.

Main vestibule and cell.

The doorway of the vestibule is a very good piece guarded by lady attendants on the jambs and having prforated screens on either side. The Gaja-Lakshmī lintel has peeled off. On the upper lintel is carved a highly floriated serpentine arch issuing out of the mouths of makaras. Under the arch in the middle is the figure of Tāṇḍavēśvara dancing with figures of attendants and drummers. To the right of the group stand Brahma and Gaṇēśa, while to the left are Vishṇu and Vaishṇavī.

The ceiling of the vestibule is raised on two sets of corner stones with a boldly carved padma in the centre. The doorway of the main cell has the figure of Gaja-Lakshmī on the lintel. The jambs of the doorway are plain. The inner walls of the cell have a cornice in the middle. The main liṅga of the temple, called the Sōmēśvara liṅga, is about $2\frac{1}{2}'$ high including its pedestal. It is flat-headed.

TRIMŪRTI TEMPLE.

General description.

The Trimūrti temple is a triple celled structure of the Chālukyan period (Pl. XIII, 2). It stands at a distance of about 100 yards to the north-west of the Sōmēśvara temple. It consists of three cells all of which had originally stone towers above them. The western tower has now collapsed ; but the other two are existing.

Outer view.

In plan the structure resembles the Chaṭṭēśvara temple at Chaṭchaṭhaḷḷi (*see* M.A.R. 1934 pl. XX, 2). The cells are square in plan and the walls have been built with several indentations. The basement consists of three cornices of which the middle one has the uncarved dentil and other mouldings. The outer walls are relieved by square-shaped and cruciform pilasters, and turret-bearing niches and pilasters. Some of the turrets have serpentine kīrtimukha arches above them.

Each of the towers rises in three tiers of turrets and each turret has several cornices of which the mouldings are mostly uncarved. The corners of the tiers have square-shaped turrets, while their sides have the boat-shaped ones. The latter bear kīrtimukha arches under which images like Lakshmī-Narasimha, Bhairava, etc., stand or are seated. There are projections in front of all the three towers. The projection over the western vestibule had originally a Tāṇḍavēśvara group under a simhalalāṭa.

Navaranga.

There is no mukhamaṇṭapa now in front of the navaraṅga. A mutilated bull sits in the open. The navaraṅga doorway is absent. The navaraṅga hall has in its central aṅkaṇa well developed specimens of the Chālukyan lathe-turned bell-shaped pillars. On the bell appears leafy and other designs in low relief. The ceilings of the navaraṅga are flat and have padma carvings of varied design. The central

ceiling which is also flat is divided into nine panels, each panel having a padma. The architraves have dentil and rhomboidal floral ornamentations. The inner walls of the hall have six turreted niches of which one enshrines a Saptamātṛika panel and another a broken Gaṇapati. The doorways of the cells are well worked with indented bell-shaped pilasters on the jambs and perforated screens on the sides. On the lintels appears the Gaja-Lakshmī group. On the upper lintel of the southern doorway and under a serpentine tōraṇa stands Śiva attended by Gaṇapāti and Brahma (?) and Vishṇu and Mahishāsuramardinī. On the upper lintel of the western doorway stands a similar group of Śiva attended by similar attendant figures. The upper lintel of the northern cell has Kēśava attended by Gaṇapati, two lady attendants and kneeling Garuḍa on the right and another kneeling figure, two chāmara bearers and Mahishāsuramardinī on the left. The makaras from whose fangs issue the serpentine tōraṇas are all ridden ones.

Cells.

The western and southern cells enshrine flat-headed lingas; but the northern cell has a good figure of standing Vishṇu of whose four hands three are broken and the existing one holds chakra. The image is about 5½' high including the tōraṇa. The ten avatārs are carved on the tōraṇa. On either side of the god stand lady attendants. The image stands in samabhaṅga and is well decked with the usual ornaments.

Chikkamagadi.

Chikkamāgaḍi is a village situated at a distance of about four miles to the north of Bandalike. Among the ancient monuments at the place two at least deserve mention. One is a Jain Basti now called the Basavaṇṇa temple and the other is the Kallēśvara temple.

JAIN BASTI.

General description.

The basti is now converted into the Basavaṇṇa temple. It consists of a garbhagṛiha, a closed vestibule, and a navaraṅga with no porch. On either side of the flight of steps leading up to the navaraṅga doorway there are projections on which, perhaps, were formerly existing elephants. The garbhagṛiha and navaraṅga are square in plan and are indented. The basement consists of three cornices of which the third from the bottom has dentil mouldings. The outer walls are plain and have, like the outer walls of the Sōmēśvara temple at Bandalike, a middle cornice ornamented with rhomboidal flowers. Above the walls there are three cornice mouldings of which the two that are below have uncarved dentil and other mouldings. The eaves are sharp and relieved at intervals by kīrtimukhas. The tower is a stepped pyramid consisting of seven tiers of cornice mouldings decorated with dentil designs. In front of the

Outer view.

tower there is a projection over the vestibule the front face of which has been carved with a pleasing simhalalāṭa under which is the figure of a standing Jina.

Navaranga. The navaraṅga doorway is plain except for the cruciform pilasters appearing on either side. The four central pillars of the hall have each two large cubical mouldings between which appear circular and sixteen-sided mouldings. On the faces of the base of each pillar are carved relievo figures of kalaśas. The ceilings of the navaraṅga bear good figures of padmas resembling jewellery work. The central ceiling has been divided into nine panels in each of which is carved a padma. The beams are ornamented with padmas and dentil designs. In the western wall of the hall there are two niches which are both empty.

Garbhagriha. The vestibule doorway is plain having screens on either side without perforations. The garbhagriha doorway is also plain. Inside the garbhagriha is installed in recent times a bull on a pīṭha.

KALLĒŚVARA TEMPLE.

The Kallēśvara temple is a dilapidated structure. Its outer wall slabs have all disappeared. The original doorway of the temple appears to have been on the east side. The temple seems to have been a triple-celled structure and similar, in type, to the three-celled Chālukyan structures found in the Davangere Taluk (*see* M.A.R. 1939).

Navaranga. The four central pillars of the navaraṅga have the usual cubical, eight-sided and sixteen-fluted mouldings. The roof of the structure is low and the ceiling of the central ankaṇa of the ṇavaraṅga hall is raised on two sets of corner stones with padma in the centre.

Kesava. The western and southern cells have liṅgas inside them, while the north cell enshrines an image of Kēśava which is about 5½′ high including its pedestal. This image is well-carved with the ten avatārs of Vishṇu appearing on the prabhāvali. The ceiling of this cell has the design of a padma in its centre.

Siva. All the vestibules are open and have a common navaraṅga. To the left of the main cell is a three-headed and eight-handed image of Śiva holding the following attributes: abhaya, trident, skull-headed mace, an arrow, drum, broken, broken, and broken. The god is seated in padmāsana. All the three heads wear jaṭāmakutas. The tōraṇa is carved of the same stone.

The outer walls of the main cell are built of bricks measuring 12″ X 6″ X 2″. The bricks are possibly of the Vijayanagar period.

Malavalli.

Malavaḷḷi is an insignificant village situated at a distance of about 5 miles to the east of Narasāpura near Bandalike. The only interesting monument at the place is an eight-sided pillar bearing the famous Malavaḷḷi inscriptions (E.C. VII, Sk. 263, 264).

Pillar inscription.

The pillar is of soap-stone and on it are engraved two important inscriptions : one of the time of Vinhukaḍḍa-Chuṭukuḍānanda-Śātakarṇi and the other of the time of Kadamba Rāja (? Mayūra Śarma). The inscriptions mention the god Maṭṭapaṭṭi-dēva whose temple is no longer in existence. The temple of this god was probably standing a little distance to the west of the pillar.

Kallesvara temple.

To the north of the pillar is standing a temple dedicated to Kallēśvara with an old black stone liṅga in its garbhagṛiha. The pāṇipīṭha of the liṅga is turned to the north though the cell has its doorway facing south.

Stray images.

To the right of the temple there is a potstone image of Bhairava which seems to belong to the Chālukya period.

At a distance of about 20 feet to the south of the pillar there is a liṅga whose shaft has its four faces carved with figures of heads like the Chaturmukha-Brahmēśvara at Bandalike.

The fort.

A mud and rubble bastion, about 25′ high, belonging to a fort wall of the Pāḷḷēgār period is situated at a distance of about 30 yards to the south of the pillar. The bastion is provided with musket holes.

To the north-east of the bastion is a modern temple of Hanumān containing in its main cell a small relievo figure of Âñjanēya in the striking attitude. The image seems to be of the Pāḷḷegār period and the existence of the bastion nearby suggests that it is Kōṭe-Âñjanēya. The gateway of the fort probably existed beside this temple.

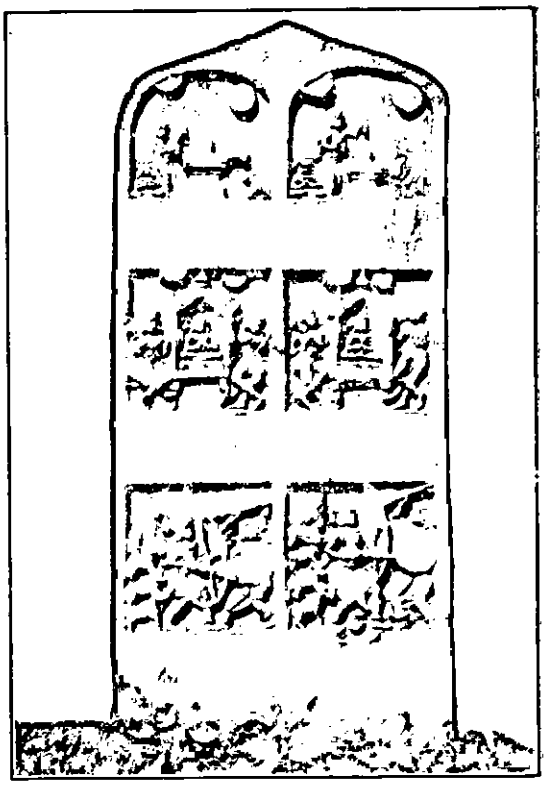
Ancient site.

At a distance of about two furlongs to the east of the village and to the north of the tank called the Tāmrakaṭṭe there is a field called Haḷḷa-kalu which is full of varied pottery consisting of red ware, blackware, etc. But polished specimens are not found. It is reported, however, that large-size bricks are found here and there in the fields.

Kubatur.

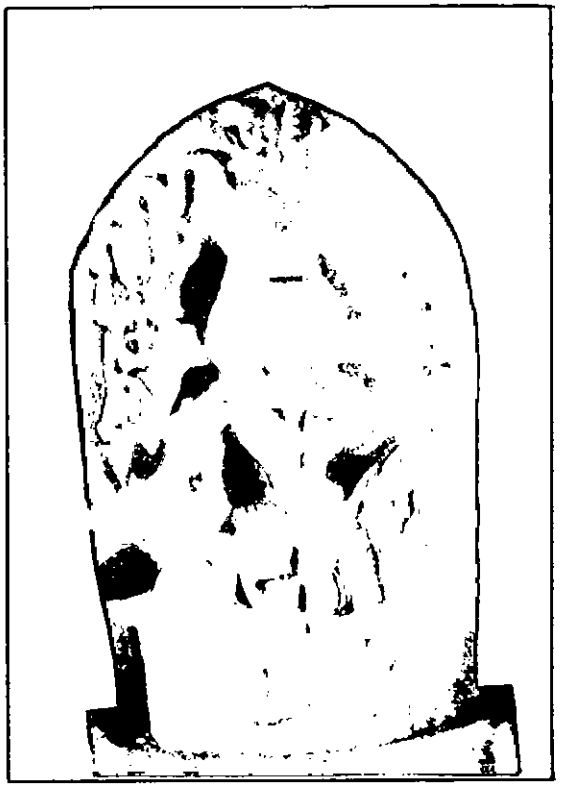
The village of Kubaṭūr was last visited during 1931 and an account of the Kaiṭa-bhēśvara temple at the place was published in the Annual Report of the department for that year. During the year under report a survey of the other temples standing on the ancient site of the village was made and it is found that the ancient town was indeed a very extensive one and contained several temples some of which appear

1. VIRAGAL, KUBATUR (p. 97).



2. AN INSCRIPTION, RAMESVARA TEMPLE KUBATUR (p. 98).

3. BHAIRAVI, BANASANKARI TEMPLE, BHARANGI (p. 102).



4. CHAMUNDA, BANASANKARI TEMPLE, BHARANGI (p. 102).

to be very important owing to the fact that they seem to have existed from even the Rāshṭrakūṭa times.

Kali shrine.

At a distance of about a hundred yards to the west of the Kaiṭabhēśvara temple is a modern structure built for the goddess Kālī. The site perhaps marks the spot of an older temple that existed. In front of the temple is lying the head of an image which appears to have been brought from elsewhere and kept here. It wears moustaches and a small kirīṭa. The villagers point it out as the head of Dushṭabuddhi.

Old mantapa.

About 50 yards to the west of the Kāli temple there is a maṇṭapa borne on four stone pillars of the Gaṅga or Rāshṭrakūṭa type. Each of the pillars rises on a square base and has a shaft consisting of a small eight-sided moulding at first and then a cylindrical moulding overlaid by two cylindrical bands of which the lower is larger than the upper. Above the cylindrical moulding there is a drum. A few feet to the north of the pillar stands a vīragal.

Durga shrine.

Proceeding westwards we pass through a hamlet to the west of which there is a large tank which seems to be very old as can be seen from the old pillars of the sluice. On the western bund of the tank is a dilapidated maṇṭapa inside which is an image of a four-handed Durgā holding sword, trident, drum and bowl. The image is rudely executed. The two pillars in front of the image are of the flattened bell-shape type with relievo carvings of horse-shoe-shaped arches, triangular designs and hooded corners and bearing ribbed brackets in the Chōḷa style. In front of the temple there are several vīragals and inscriptions of the Chālukya period.

Old inscriptions.

At some distance to the north of the tank is a modern structure enshrining a 17th century image of Gaṇēśa. In the north-east corner of the temple is set up a vīragal inscription, possibly of the Rāshṭrakūṭa period, with the representation of the figure of an elephant at the top (Pl. XV, 1). A similar inscription stone is set up on the platform of a peepul tree a little distance further north. Beside the latter inscription there are several vīragals among which there is one on which is carved a well-represented vimāna surmounting horse shoe-shaped arches.

Under a neem tree standing at some distance further north there is an inscription of the Chālukya period. By the side of the inscription there is an image representing Pārvatī-Paramēśvara. Behind Paramēśvara a bull is standing. The god is two-handed. In his right hand is held a lasso and in his left a severed head. The image is about a foot high.

A little distance to the north is a temple dedicated to the god called Mailâra. In front of the temple, that is, to its south-east there is set up another inscription of the Rāshṭrakūṭa times and on it are carved relievo figures of an elephant on the obverse and a kalaśa on the reverse.

Parsvanatha basti.

Immediately to the north of the village there is an old basti dedicated to Pârśvanātha. The basti was constructed in 1077 A.D. but in later times its outer walls were built of laterite blocks. The structure has now become dilapidated and in its present state consists of a garbhagṛiha with a front long maṇṭapa and an ardhamaṇṭapa. The basti seems to have had a large mukhamaṇṭapa in front. The four pillars in the long maṇṭapa are of the lathe-turned bell-shape type of the Chālukya period. The ceiling of the maṇṭapa has been raised on two sets of corner stones with a well-carved padma in the centre. The two pillars of the ankaṇa in front of the garbhagṛiha form a good pair and consist each of a cubical base and an eight-sided shaft whose corners have pairs of symmetrical leafy or hooded reliefs on either side of an indented drum design. Above the eight-sided moulding rises another cubical moulding surmounted by an indented vase moulding and an indented wheel-shaped moulding. In front of the garbhagṛiha are found the following images :—(1) a seated Nāginī (left), (2) a standing soap-stone Pārśvanātha under a seven-hooded serpent and mukkoḍe and (3) a standing Chandranātha under mukkoḍe. The main image of seated Pārśvanātha in the cell is of very good workmanship. The image sits in dhyānāsana under a mukkoḍe and a seven-hooded serpent. On the two sides of the image there are the images of the attendant chauri-bearers wearing kirīṭa and other ornaments. The tōraṇa behind the main image has a scroll ornamentation. The image sits on a lion pedestal which is cruciform in plan and indented bearing the relievo figures of lions seated on their haunches. The doorway of the garbhagṛiha has its jambs carved with the following vertical bands : rosettes, creeper, pilasters, rope design with square medallions, and floral. On the lintel of the doorway is depicted the figure of Pārśvanātha seated like the main image.

Ramesvara temple.

At a distance of about 50 yards to the north of the basti is situated the Rāmēśvara temple which from the outside looks more like a modern house. Really, however, it appears to be one of the oldest monuments in the village and almost intact inside. The outer walls have all been rebuilt, in recent times, in mud and the temple is provided with an ordinary tiled-roofing. In inscription No. Sorab 269 of 1065 A.D. the temple is mentioned as having been restored (Pl. XV, 2). Thus the original structure may be assigned to C. 900 A.D. and may be taken as a typical Rāshṭrakūṭa monument judging from the pillars and the central ceiling in the navaraṅga. The navaraṅga doorway is of hard trapstone like the other architectural members of the temple. On the jambs of the doorway appear the following vertical bands : rosettes, scroll and a rope designed pilaster issuing out of a kalaśa-like creeper and ornamented with transverse beaded ornamentation, scroll work and square medallions on the shaft. On the lintel of the doorway appears a Gaja-Lakshmī group. The goddess is seated below a horse-shoe-shaped arch which is hidden from view. On either side of the doorway was a railing ornamented with lion faces. The southern railing only is existing.

The temple consists of a garbhagṛiha with an inner pradakshiṇā and of a front rangamaṇṭapa. The four central pillars of the maṇṭapa are modelled like those of the Nandimaṇṭapa standing in front of the temple. Each of them rises on a cubical base and has a cylindrical shaft overlaid by cylindrical bands as in the maṇṭapa to the west of the Kālī shrine behind the Kaiṭabhēśvara temple. Above the cylindrical moulding rises the bell-shaped moulding. It appears that from such bell-shaped moulding the later Chālukyan form developed. Above the bell-shaped moulding appears the wheel-shaped moulding surmounted by the ribbed brackets. The central ceiling of the navaraṅga is exquisitely worked like the ceiling at the Kallēśvara temple in Araḷaguppe. It is divided into nine panels each of which is boldly carved with figure sculpture. The figure of Tāṇḍavēśvara is carved in the central panel and those of the Aṣhṭadikpālakas are carved in the outer panels. Among the figures of the Aṣhṭadikpālakas those of Agni and Kubēra are wrongly transposed. The central panel is marked off from the rest by bands ornamented with scroll work and padma medallions, the convolutions of the scroll being carved with figures of Yakshas some of whom are dancing, some playing on musical instruments and others flying with garlands. In the central panel Śiva dances on the demon Andhakāsura in a vigorous pose. He wears a long flowing ruṇḍamālā and jaṭāmakuṭa among other usual ornaments. To the left of Andhakāsura is seated Nandi above whom is the figure of Pārvatī. To the right of the prostrate Andhakāsura there are two drummers of whom one beats on a double drum and another on a single drum. Above the drummers is a cymbalist behind whom is the representation of a lotus. Above the cymbalist is a two-handed figure seated with folded arms. Further above is Gaṇapati and at the left corner is Kumāra with a two-handed seated figure of a goddess below. Śiva is eight-handed holding the following attributes: svargahasta, chiṭṭe-tāla, cobra and rosary, trident, drum, cobra, chiṭṭe-tāla, and stretching gracefully towards the right hip. The figure of Śiva is slim and boldly outlined with vigorous expressive face and limbs. The outer panels are carved with figures of the Dikpālakas in the following order proceeding from the east clockwise: Indra on elephant, Kubēra on horse (mistake of the artist—there ought to have been Agni), Yama on buffalo, Niruti on man, Varuṇa on makara, Vāyu on deer, Agni on ram (mistake for Kubēra), and Îśāna on bull. Each one of these figures is boldly carved with graceful figures of attendant musicians and Yakshas several of whom are in the pose of flying among the clouds. The musicians consist of drummers, cymbalists and gong-players. Even the vehicles of the Dikpālakas show life and movement.

The ceilings to the east and west of the central ceiling have good figures of padmas. In the navaraṅga are placed a large Saptamātṛika panel and a very good figure of Mahishāsuramardinī (Pl. XIII, 4). In the latter group the demon is shown as issuing from the body of a buffalo and as being speared by the eight-handed goddess to whose right is her vehicle, the lion. The image is very forceful, though carved of hard trap stone.

The doorway of the garbhagṛiha is also well carved like the navaraṅga doorway. Inside the garbhagṛiha the Rāmēśvara liṅga is set up on a pāṇibaṭlu and is about $2\frac{1}{2}'$ high. In front of the garbhagṛiha doorway is a chandra-śila which resembles the one at Gauja.

In front of the temple there is a Nandimaṇṭapa whose walls have, in recent days, been built of mud. The roof is tiled. But the pillars of the maṇṭapa are ornamented like those of the navaraṅga. They have cubical bases and cylindrical shafts containing the following mouldings in order from below: eight-sided, eight-sided and short, a cylindrical bell-band, and a wheel band. The shaft is surmounted by a wheel moulding above which the brackets are simple. The stone used for the carving of these pillars is hard trap stone. The bull in the maṇṭapa is very well carved with ornaments, jingles and bells. Its two horns are broken. The snout is projecting a little upwards. Viewed from one side it looks very natural.

To the south-east of the temple are placed several nāga stones of which one represents a figure standing under a five-hooded nāga.

Chintamani Narasimha temple.

At a distance of about 200 yards to the west of the village is situated the Chintāmaṇi Narsimha temple. It seems that such temples of Chintāmaṇi Narasimha are peculiar to the Shimoga District. There is a Chintāmaṇi Narasimha temple at Kūḍli and another at Kuppagaḍḍe. The area between the village of Kubatūr and the Chintāmaṇi Narasimha temple is full of mounds of old houses. It is probable that the old town site extended to this part also. Ruins of ancient mud fort walls can be traced in several places.

The image of Narasimha in the garbhagṛiha of the temple is a two-handed figure sitting with the right knee folded up and the left disposed in padmāsana. The image wears the face of a natural lion as the one at Kūḍli.

A few yards to the south-west of the Narasimha temple is standing a four-handed image of Vishṇu holding gadā, śaṅkha, chakra and padma. It is called Satyanārāyaṇa by the people. It is a relievo figure belonging, perhaps, to the Vijayanagar period.

Bharangi.

The village of Bhārangi is an insignificant place situated at a distance of about 8 miles to the east of Ānavaṭṭi. But it contains several old temples and a basti of the Chālukya period.

The basti consists of a garbhagṛiha, a closed vestibule, a navaraṅga and a porch.

Jaina Basti.

It appears to date from about the Chālukya period. The outer walls are plain and rise on a basement consisting of four plain aud flat cornices. The parapet on the east has the figure of a Jina standing under a mukkoḍe. The navaraṅga doorway is designed like the usual Chālukyan doorways. The four central pillars of the navaraṅga have

cubical, eight-sided and sixteen-fluted mouldings. The central ceiling is raised on two sets of corner stones. On either side of the vestibule doorway there are perforated screens. The present image in the garbhagṛiha is of marble and evidently of the modern days. It appears very much like the Buddha images without ushnīsha. The old image of Pārśvanātha is missing. Some of the broken parts of this image are lying in the compound of the temple.

Kallesvara Temple.

Near the tank of the village is situated the Kallēśvara temple. Like the temples in the Dāvangere taluk this structure consists of three cells arranged on the three sides of a common navaraṅga. The liṅga is in the main cell, Sūrya in the east cell and Vishṇu in the west cell. The roof of the temple is low. The main cell has a closed vestibule in front. The pillars of the navaraṅga are short, bell-shaped and lathe-turned. Inside the navaraṅga there are the following images: (1) Vishṇu holding padma, chakra, śankha and gadā with the ten avatārs on the prabhāvali; (2) Sūrya; (3) a Saptamāṭṛika panel; (4) three bhakta figures seated in a row with folded hands; (5) Mahishāsuramardinī, and (6) Kumāra. The ceiling of the navaraṅga is raised on two sets of corner stones with a padma in the centre. The doorway of the vestibule has scroll ornamentation on the jambs and is guarded by male dvārapāla figures on either side attended by female chauri-bearers. There are also perforated screens on either side of the doorway. The lintel has a Gaja-Lakshmī group under a serpentine tōraṇa issuing from the fangs of makaras. To the right of Lakshmī stands Brahma and to her left Vishṇu holding abhaya with padma, chakra, śankha and gadā. In the vestibule is a couchant Nandi much damaged. The garbhagṛiha doorway is plain with Gaja-Lakshmī on the lintel. Inside the garbhagṛiha the main liṅga is human-faced with phālāksha brows, eyes and moustaches (Pl. XIV, 2).

Narayana Temple.

Near the waste-weir of the tank of the village stand three dilapidated structures of the Chālukya period. Of these one is dedicated to Nārāyaṇa and contains at present only one cell. The image is Janārdana in form with the ten avatārs carved on the tōraṇa. The workmanship of the image is rude and it is very probable that the image hails from about the 14th century. At the entrance to the temple are lying two mutilated Chālukya images. One of them which is headless is possibly Brahma judging from the kamaṇḍalu that appears in the left lower hand of the image. The other image is that of Sūrya.

Mallikarjuna temple.

The Mallikārjuna temple standing at a little distance from the Nārāyaṇa temple is also much ruined. In its navaraṅga the four central pillars are short with cubical, eight-sided and sixteen-fluted mouldings. The liṅga in the main cell is missing. The temple was built in 1178 A.D. according to the inscriptions.

Banasankari temple.

The third temple in the group is the Banaśankarī temple. It is also of the Chālukyan period and is mostly dilapidated. In its navaraṅga or front maṇṭapa the two front pillars have the usual cubical, eight-sided and sixteen-fluted mouldings. The other two pillars, however, have cylindrical shafts rising on cubical bases. The ceiling is raised on two sets of corner stones with a padma in the centre. The garbhagṛiha is divided into compartments by two pillars whose shafts have hooded mouldings at the corners and are rectangular in section with three indentations at the corners and with hour-glass-shaped mouldings on the faces. In the middle of the shafts and at the top appear three cornice bands. The bases of the pillars are cubical.

Images.

In the garbhagṛiha of the temple are enshrined the following images commencing from the left :—

1. A two-handed lady attendant—Hands broken. Appears to hold padma in the right hand. It may be Pārvatī.

2. Four-handed Śiva standing with Pārvatī under a serpentine tōraṇa (Pl. XVI, 1). He holds lasso, a trident, an arrow and a bow. On either side of Pārvatī there are lady attendants. To the right of Śiva there are a boar and two dogs with the figure of Arjuna doing penance. The loin cloth of Śiva is hanging. The god wears rudrāksha and his hair is disposed in curls. There is no kirīṭa on his head.

3. Two-handed Śiva, (Pl. XVI, 2) with lasso in the right hand and arrow and bow in the left. The figure wears kirīṭa.

4. Two-handed goddess seated holding phala (?) in the right hand and kalaśa in the left hand. The image possibly represents Annapūrṇā (Śākambharī). The contour of the limbs, the muscles, the folds on the belly and other features are all very well shown. In workmanship this image happens to be the best of the lot.

5. Four-handed Bhairavī (Pl. XV, 3) seated with a dog on the pedestal, and with goblins and naked female figures dancing in the right field. The dog licks the blood from a severed human head. The goddess wears runḍamālā and has phālāksha and canine teeth. On her head is a jatāmakuṭa. Her grin is terrible, though the other facial features are beautiful. In her four hands are held sword, trident, drum and bowl.

6. Four-handed Chāmuṇḍā (Pl. XV, 4) holding rosary with abhaya, chakra, śankha and phala. On her left lap is the figure of Skanda represented as a baby. On the pedestal is depicted the figure of Garuḍa.

1. SIVA AND PARVATI, BANASANKARI TEMPLE, BHARANGI (p. 102).

2 SIVA, BANASANKARI TEMPLE, BHARANGI (p. 102).

3. DVARAPALA, VIRABHADRA TEMPLE, UDRI (p. 104).

4. MAHISHASURAMARDINI, CHANDRAGUTTI HILL (p. 107).

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Kuppagadde.

A note on the temples at Kuppagaḍḍe is published in M.A.R. 1931. In the Vēṇugōpāla temple which is a modern tile roofed structure

Venugopala image.

the image of Vēṇugōpāla in the main cell is an exquisitely carved piece with minute delicacy of details (Pl. XVII, 1). Including the pedestal and the tōraṇa, the image is about 5′ high. On the pedestal is carved a frieze of cows which are all full of life and movement and in the attitude of listening to the heavenly music of Lord Kṛishṇa. The god stands under a latā-tōraṇa the carving of which is indeed of a very high order. Among the creepers of the tōraṇa are carved the figures of monkeys, birds, etc. On either side of the god are carved the figures of sages in dhyānāsana. On the tōraṇa are further carved the ten avatārs of Vishṇu. The god himself is about 3′ high and two-handed. He stands with his right leg crossed against the left and in the attitude of playing on the flute the right end of which is ornamented with gracefully hanging bunches. Among the innumerable ornaments worn by the god are large padma earrings, necklaces, garlands, anklets, etc. Each of these ornaments is minutely carved with good taste. The image is better carved than that at Beḷḷūr in the Nāgamangala taluk.

To the west of the Vēṇugōpāla temple stands an Îśvara temple. In the inscriptions the god is called Âlēśvara. The temple was

Alesvara temple.

built in 1033 A.D. The navaraṅga and the mukha-maṇṭapa have both disappeared. The main cell which is standing at present is square in plan and is built of laterite blocks. In front of the temple there is a narrow verandah with two niches on either side of the doorway. The right niche has a good figure of Gaṇēśa and the left one has a figure of Mahishāsuramardinī. The other images belonging to the Śivapañchāyatana group have disappeared. It is said that the image of Sūrya belonging to the temple was taken away to Shimoga about 20 years ago.

The jambs of the garbhagṛiha doorway are plain. But the pilasters on either side are worked in a pleasing manner with the relievo figures of dvārapālas on their square bases. Their shafts are eight-sided and sixteen-fluted. The sides and flutes are ornamented with petal and rosette designs. At the neck of the pillar is a square panel carved with the figure of a kalaśa. Above the kalaśa appear the fluted vase and wheel mouldings.

On the lintel of the doorway a Gaja-Lakshmī group is carved. Inside the garbhagṛiha the liṅga is broken. It was about 3½′ high when it was intact.

To the north of the Âlēśvara temple stands the Chintāmaṇi Narasimha temple. The structure is modern and tile-roofed. The doorway of

Chintamani Narasimha temple.

the main cell is Chālukyan in style and ornamented with pilasters bearing the kalaśa and leafy designs as at the Âlēśvara temple. The image of Narasimha is about a foot

in height excluding the pedestal. The face is rudely carved though it looks like a natural lion. The god is two-handed like the images at Kūḍli and Kubaṭūr. Behind the god is a sculpture representing Anantapadmanābha which seems to have been brought from elsewhere. This image, though mutilated, shows good workmanship. In a niche in the north wall of the front maṇṭapa of the temple is placed an image of Bhairava with the figure of a scorpion on its pedestal. The tōraṇa has a serpentine arch and a simhalalāṭa. The image is four-handed with sword, trident, drum and bowl. Along with the bowl is held also the severed head of a victim. To the right of the god are depicted goblins. To the left are a dog and more goblins. The dog is shown as licking the blood oozing out of the severed head. The image is a good specimen of the Chālukya or Hoysaḷa times.

Udri.

Udri is a village situated about 7 miles to the north-east of Sorab. A note on the principal temples of the place has appeared in the Annual Report of the department for the year 1930.

Banasankari.

To the north and west of the village can be traced the old fort walls of the Pāḷḷegār period. By the side of the fort wall to the north of the village is a mono-celled structure containing a stone image of Banaśankari which is a four-handed image wearing a jaṭāmakuṭa. The goddess holds in her hands sword, trident, ḍamaru and bowl. In the bowl is the head of a goat. On the pedestal of the image is the figure of a prostrate person to whose right is a goblin and to the left a dog licking blood. The goddess has canine teeth and phālāksha and wears rudrāksha garland. On the tōraṇa are carved the figures of goblins and scrolls. The image appears to belong to pre-Hoysaḷa times. An inscription in Kannaḍa characters of c. 1000 A.D. was discovered on the pedestal of the image.

Colossal dvarapalas.

To the east of the village is situated the Vīrabhadra temple which is a structure of recent times enshrining an image of the Pāḷḷegār period. At the entrance to the temple are set up two life-size images of Śaiva dvārapālas (Pl. XVI, 3) which are both well executed with stout bodies and limbs and exaggerated curls of hair behind their heads. The images wear jaṭāmakuṭas, the usual ornaments, ruṇḍamālās and yajñōpavīta. In their workmanship the images might be assigned to about 1000 A.D. They appear to be dvārapāla figures of an old Śiva temple, presumably the one that is standing in a dilapidated state a few yards to the north-west of the Vīrabhadra temple.

Old Siva temple.

The latter temple now consists of the main cell only, the other compartments having disappeared completely. Among the innumerable pillars and other architectural members lying about the area there are several which indicate a high standard of

1. VENUGOPALA, VENUGOPALA TEMPLE, KUPPAGADDE (p. 103).

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2. LAKSHMINARAYANA, LAKSHMINARAYANA TEMPLE, UDRI (p. 106).

art. Many of the pillars are of the lathe-turned and bell-shaped type ornamented with scroll and beaded hangings on the bell. There are also flattened and indented pilasters and pillars with rhomboidal floral ornamentation and leaf designs among the ruins. The doorway of the garbhagriha has, besides the rhomboidal vertical band of flowers, a pilaster on each side rising on a low square base and having an indented flattened square shaft ornamented in eight compartments with leafy designs against a background of six flutes appearing on the pilaster. The lintel of the doorway is carved with a Gaja-Lakshmī group. The pedestal of the linga inside the garbhagriha is absent. When intact the temple must have been an elegant structure. Its outer walls have all collapsed, including many of the slabs belonging to the tower. But there appear here and there portions of square pilasters, cornices with uncarved dentil and other mouldings and kīrtimukha designs. The tower seems to have risen in two tiers of boat-shaped and square-shaped turrets.

Jain basti.

To the west of the village is situated the ancient Jain basti. This structure consists of a garbhagriha, a closed vestibule and a navaranga. In plan the structure is square with indentations and flattened sides. The basement consists of two cornices of which the upper one is eaves-shaped. The outer walls are plain except for a middle cornice band carved with a frieze of rhomboidal and four-petalled flowers interspersed, here and there, by more ornate ones having many petals or by flowers bearing obscene or other figures in their middle. The eaves are a little straight-sided with upward dentil mouldings at the indentations. The parapet consists of two cornices of which the lower has dentil and cross-shaped mouldings. The tower is in the form of a stepped pyramid consisting of nine steps of cornices each of which has the dentil and uncarved cross-shaped mouldings. At the top the tower has a stone kalaśa. In front of the tower there is a projection over the vestibule whose front face has a well-carved simhalalāṭa with graceful creepers. Under the arch is the figure of a Jina seated under an umbrella and attended by chāmara-bearers.

The navaranga doorway and lintel are later additions. On either side of the doorway there are perforated screens. The jambs have a vertical band of rhomboidal and four-petalled flowers. The pilasters are cruciform and indented bearing leaf designs and bell mouldings. The four central pillars of the hall are bell-shaped and lathe-turned. The architraves have dentil mouldings superimposed by a row of rhomboidal and four-petalled flowers. The central ceiling of the navaranga is finely worked and consists of a large padma with five rows of sharp petals. A low but graceful pendant hangs in the middle. The other ceilings are flat.

On either side of the vestibule doorway there are turreted niches. In the south niche is an image of Shaṇmukha which has been brought from elsewhere. In front of Shaṇmukha are a linga and a Basava. Against the north wall of the navaranga is a beautiful Yakshī seated under a creeper. The vestibule doorway has

perforated screens on either side and well-worked jambs consisting of the usual ornamental vertical bands of flowers and creepers. On the lintel is the figure of a seated Jina attended by chāmara-bearers. Above the lintel is an eaves-shaped cornice. On the upper lintel stand five Jina figures under a serpentine tōraṇa. The garbhagṛiha doorway is also well worked like the vestibule doorway; but its lintel is uncarved. Inside the garbhagṛiha there is set up a Gaṇēśa image which does not belong to this temple.

Siva temple.

About a hundred yards to the east of the basti stands a towerless Śiva temple of the Chālukya period. In design and workmanship it looks like a Hoysaḷa square-shaped structure with indentations. There is no middle cornice on the outer walls as on the Chālukya structures. The front maṇṭapa has collapsed. Only the garbhagṛiha and the vestibule are existing now. The outer walls are raised on a basement consisting of six cornices of which the fourth and fifth from the bottom have the cross-shaped and dentil mouldings which have been left uncarved. The outer walls are relieved at the indentations by pilasters which are right-angled, thin and plain. On the south, west and north outer walls, there are turret-bearing niches, the turrets being designed like the fully developed Dravidian gōpurams. The eaves and the tower are absent. The vestibule doorway is plain with perforated screens at the sides. The lower lintel has the figure of a Gaja-Lakshmī in the middle and a seated two-handed Yaksha at either end. The upper lintel has a row of figures standing under a serpentine arch issuing from the fangs of makaras. These figures are Brahma, Śiva, and Vishṇu. The doorway of the garbhagṛiha is well carved with the usual vertical bands on the jambs and with the figure of Gaja-Lakshmī on the lintel. The liṅga inside the cell is about 2½′ high including the pedestal. At the entrance to the temple are the images of a Mahishāsuramardinī and a two-handed goddess standing in tribhaṅga.

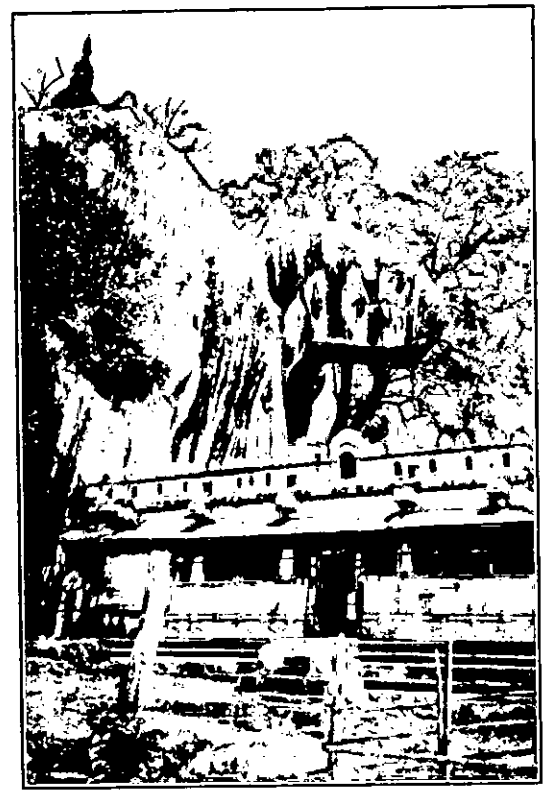
Lakshmi-Narayana temple.

At a distance of about a hundred yards to the south-east of the Īśvara temple stands the Lakshmīnārāyaṇa temple enshrining a good image of Lakshmīnārāyaṇa (Pl. XVII, 2). The front maṇṭapa has disappeared and the structure now consists of the garbhagṛiha and vestibule only. The basement of the temple consists of four cornices and the outer walls have a middle cornice band bearing the rhomboidal and four-petalled flowers. The pilasters on either side of the garbhagṛiha are bell-shaped and indented and decorated with leaf and petal designs. The image of Lakshmīnārāyaṇa in the main cell is about 3½′ high and is seated on a padma pedestal. The group shows exquisite workmanship and minute details of carving. On the tōraṇa appear the ten avatārs of Vishṇu in the convolutions of a scroll band. Below the scroll is a serpentine arch and in the middle of the tōraṇa is a simhalalāṭa. The god sits with his face turned towards his consort who sits on his lap and is

1. INSCRIPTION STONE, MAVALI (p. 107).

2. A PILLAR, MAVALI (p. 107).

3. INSCRIPTION STONE, MAVALI (p. 107).



4. RENUKA TEMPLE, CHANDRAGUTTI HILL (p. 107).

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turned towards him. The god is four-handed holding śankha, padma, gadā and chakra. The goddess has scanty ornamentation but well-carved limbs, high breasts and thin waist. Her hair is tied up into a graceful broad knot behind her head. To the right of the god is the figure of a kneeling Garuda.

Mavali.

Inscriptions.

In the village of Māvali which is situated at a distance of about six miles to the east of Sorab there are several inscriptions of the Rāshṭrakūṭa period. Of these, those illustrated in Pl. XVIII, 1 and 3 are important. The one illustrated in Pl. XVIII, 1 is particularly interesting, because it is of C. 797 A.D. and contains boat-shaped and square-shaped turrets which look very much like those met with at Māmallapuram. A pillar in front of this inscription (Pl. XVIII, 2) resembles the navaraṅga pillars at the Rāmēśvara Temple in Kubatur.

Chandragutti.

Full notes on the monuments at Chandragutti are published in the Annual Report of this department for 1931, pp. 55 ff. Some of the monuments, sculptures and views are illustrated in this Report—please *see* Pl. XVI, 4, Pl. XVIII, 4, and Pl. XIX.